

4-18-2016

Columbia Chronicle (04/18/2016)

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Roller derby women attempt to get on track with new season

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Olsen twins hide from paparazzi in offbeat art exhibit

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April
18
2016

Chicago workers fight for \$15



» MARIA CARDONA/CHRONICLE

Minimum wage employees and allies chanted outside the home of Ken Griffin, a wealthy global investment manager, at 800 N. Michigan Ave. on April 14. Protesters demanded that the minimum wage be increased to \$15 an hour.

» MCKAYLA BRAID
METRO EDITOR

MINIMUM WAGE WORKERS and their supporters rallied in the South Loop on April 14, in tandem with nationwide protests calling for both a \$15 minimum hourly wage and union rights.

Hundreds gathered in the afternoon at 800 N. Michigan Ave., beneath the penthouse of Illinois' wealthiest resident, Ken Griffin, founder and CEO of global investment firm Citadel. One supporter held a sign depicting the McDonald's golden arches and the slogan "leading the race to the bottom."

"I have four jobs, and I'm still not able to afford tuition to college; that's why I'm here—because I see myself in the struggles of these people," said Carolina Gallo, a student at the University of Chicago. "I think it's important for people to take action and demand what they deserve; I think it's time for people to talk about the injustices that are happening."

Chicago's minimum wage increased to \$10 an hour last summer, as reported in a July 2015 online report from ABC7, but many at the April 14 protest insisted that the wage boost still fails to allow them to pay for college or support their families.

The protesters then marched to the Bank of America office at 515 N. LaSalle St. and continued marching to the McDonald's located at 600 N. Clark St.

SEE WAGE, PAGE 33

College appoints three members to Academic Affairs

» LAUREN KOSTIUK
CAMPUS EDITOR

DURING THE SPRING 2016 Semester, the college experienced a string of new appointments to the upper administration, including the announcement of five new positions as outlined in the Strategic Plan, three of which have now been filled.

Most recently, Columbia appointed three administrators to the Office of Academic Affairs on April 12, including Brian Marth as assistant provost of Academic Services, Onye Ozuzu as dean of the School of Fine

& Performing Arts and Robert Green as the new vice provost for Digital Learning.

"We are not just adding [positions]," said Senior Associate Provost Suzanne Blum Malley. "We are doing some moving and, in some cases, what I would call, streamlining."

Green, who spent 11 years at Berklee College of Music in Boston as assistant vice president of operations and chief financial officer of Berklee Online, will be tasked with developing an online education platform, which will be used primarily by the graduate

studies programs, and improving technology use in classrooms across campus.

Senior Vice President and Provost Stan Wearden said the new position is not expected to hurt Columbia financially, as some have expressed worries about, but instead is predicted to boost enrollment. Wearden said the position is meant to bring more students to the college who cannot attend classes in person without putting stress on the college's physical resources or filling classrooms beyond their capacity.

Wearden hopes the predicted increase in enrollment will generate new revenue for the college, as seen at Green's former institution, he said.

"This is the kind of position that in very short order will much more than pay for

itself," Wearden said. "It is not just adding a new expense; it is really an investment in our future. It is an investment in growing our enrollment in new ways that make sense in the 21st century."

At Berklee College of Music, Green was in charge of managing Berklee's student support, finance, online technical systems and online registration. He also implemented Berklee's first online Bachelor of Professional Studies degree.

Green said his main goal is to learn and understand the culture of Columbia and gain a sense of what the Strategic Plan's goals are to better serve Columbia's variety of students including graduates, undergraduates and alumni.

SEE HIRES, PAGE 10

Student enrollment, retention need to be higher-ups' focus

» **KYRA SENESE**
EDITOR-IN-CHIEF

As the Spring 2016 Semester begins to wind down, students, staff and faculty are attempting to imagine what Columbia's climate will be like next fall. With a handful of new hires or promotions already announced throughout the last several weeks, some are wondering what additional changes may be unveiled during the summer months.

As reported in the Front Page article about the most recent appointments within Columbia's administration, a newly hired Vice Provost for Digital Learning, Robert Green, is expected to develop improved online education programs, which are intended to boost the college's enrollment for online learners. Senior Vice President and Provost Stan Wearden said in the same article that Green's position will "more than pay for itself."

While Wearden appears to be optimistic about the college's future enrollment numbers, an April 14 Crain's Chicago Business article reported that President and CEO Kwang-Wu Kim said in an interview that he expects next year's enrollment numbers to land within the range of 8,000 total students, a loss of roughly 100 students, and that the college's budget would decrease as a result. This comment suggests the administration expects a relatively small loss in enrolled students or stagnant results at best.

The prediction of a loss of only about 100 students seems conservative. There is a very real possibility that Columbia could face losing as many as 2,000 students who rely on state-funded aid in light of the college's April 4 announcement that it is currently unable to fund Monetary Award Program grants for the 2016-2017 academic year—a far greater potential loss than that reflected in Kim's recent interview with Crain's.

The college's five-year Strategic Plan includes optimal sizing as a goal on Columbia's to-do list, but the meaning of this is unclear. In hindsight, Columbia could have reasonably made many more efforts to attract new students to the college throughout the 2015-2016 year.

The college's Spring Open House is



Columbia's most robust event planned yearly to entice prospective students to commit to the college. But only 54 percent of those who had RSVP'd to the event actually showed up, as reported April 11 by The Chronicle.

The article also stated that nearly 400 fewer prospective students had RSVP'd to this year's event than last Spring's Open House, raising the question of whether the lack of interest in or awareness of the event could be due to the college's branding and marketing initiatives, which have been delayed and progress reports are vague.

Expecting prospective students to commit to a college without a clear identity is a reach. It's understandable that redefining the college's brand should be done with great care, especially as Columbia wrestles with incorporating entrepreneurial skills into its arts and media focus.

However, the effort and revenue put toward the beginning stages of developing the upcoming student center and the hiring of Green to promote further integration of online learning platforms before such a program has even been created show a clear lack of regard for the students who are already enrolled.

It seems more attention is being directed toward the student center than the current and prospective students themselves, likely because it will be known as Kim's legacy.

But what doesn't add up is why paying another higher-up's salary is more valuable to the administration than using those funds to at least retain the students who are already here.

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» PHOTOS SANTIAGO COVARRUBIAS/CHRONICLE

The Student Government Association held its first open elections from April 4–8 and announced the new executive board at its Senate meeting on April 12.

SGA elects new executive board for 2016–2017

» LAUREN KOSTIUK
CAMPUS EDITOR

THE STUDENT GOVERNMENT Association announced its three new top officers—all first-year or transfer students who ran unopposed—for the 2016–2017 academic year following the organization's first open elections held April 4–8.

After the four-day voting period, students elected Kaela Ritter, a junior business & entrepreneurship major who transferred to Columbia in fall 2015, as president; Megan Perrero, a freshman journalism major, as vice president; and Bree Bracey, a sophomore theatre major who also transferred to the college in spring 2016, as vice president of Communications. The three will lead SGA's executive board.

The position of vice president of Finance has yet to be filled because the student applicants' petitions were not finalized at the time of elections. SGA will decide the winner at its April 19 meeting, Ritter said. She added that the board of trustees will select the student representative to the board sometime in May after all applicants have been interviewed.

Ritter, who will succeed Luther Hughes, a senior creative writing major, said her primary goal will be to increase awareness of SGA among the student body by collaborating with other student organizations.

"I want to make SGA a bigger name across campus so students feel like we are really here to amplify their voices," Ritter said.

Ritter added that she wants to help students better understand administrative decisions such as tuition increases and student activity fee hikes. She wants to represent the student voice when the

administration is making these decisions, she said.

Perrero, who will succeed Amanda Hamrick, a junior interactive arts & media major, said she supports further interdepartmental collaboration.

"It is great [to network] in the major you have because that is how you are going to get places," Perrero said. "But you need to build your network outside your norm."

Perrero said she thought Vice President of Student Success Mark Kelly's presentation at the Feb. 9 SGA meeting about the college's recent tuition increase was informative, but she thinks the administration could make the presentations more

available to the student body.

Ritter added that she plans to charge one of SGA's committees with making information about tuition, yearly budgets, enrollment and student fees more transparent and comprehensive for students.

Bracey, who will succeed Erika Kooda, a junior radio and business & entrepreneurship double major, said she thinks SGA can improve communication with students by providing more updates about college initiatives. Bracey said she also wants to increase attendance at SGA's open forums.

"If [administration] heard more student voices saying, 'I know you want to do it this

way, but this is in the best interest of the students,' that could make a big difference," Bracey said.

Bracey added that she does not think students use the college's resources as they should, and many students only attend class and go home rather than participating in campus events.

"Students don't utilize [the resources], and then they get upset when they don't know where their money is going," Bracey said. "We welcome the conversation. We need to have it, but students need to take the initiative."

lkostiuk@chroniclemail.com

Junior business & entrepreneurship major Kaela Ritter, Megan Perrero, a freshman journalism major and Bree Bracey, a sophomore theatre major, will join the Student Government Association's executive board next academic year.



Assembly asks to imagine Columbia's diversity thriving

» **ANDREA SALCEDO LLAURADO**
CAMPUS REPORTER

ACKNOWLEDGING THAT ITS work is still in the preliminary stages following the committee's Jan. 8 formation, the Diversity, Equity and Inclusion Committee discussed its mission at an April 11 assembly at the Stage Two Auditorium in the 618 S. Michigan Ave. Building.

At the forum, which had been postponed from March 7, Onye Ozuzu, chair of the DEI Committee and newly named dean of the School of Fine & Performing Arts, announced that the committee expects to meet with other committees and have a first draft of the college's diversity statement ready after the semester ends.

Ozuzu said she wanted to use the assembly as an open forum to discuss diversity, equity and inclusion in all aspects of the college.

"We are not a committee that was formed to implement the Strategic Plan," Ozuzu said. "Our formation is inherently an implementation of the plan. We are a new standing committee appointed by the president that will continue to work with particularly global and structural issues related to diversity, equity and inclusion."

Ozuzu said the committee has met four times since its formation, and its agenda for the Spring 2016 Semester has included meeting with each Strategic Plan implementation committee to ask questions that will engage each committee in considering how diversity relates to its particular charge.

According to Ozuzu, the committee's goal is to have a drafted diversity statement by the beginning of the summer so the committee's members can edit it, discuss it and gather feedback from the

college by the beginning of the Fall 2016 Semester.

Amanda Hamrick, a junior interactive arts & media major, Student Government Association executive vice president and co-chair of the College Assembly Committee, said the forum aimed to reveal better approaches to fostering diversity at the college.

"Being here today means you have an interest in diversity either because you simply wish to know more or you have experienced or seen discrimination, and you do not wish to see it at our school, either with the people you work with or the students who attend [Columbia]," Hamrick said.

Ozuzu said she wanted to engage the audience of faculty, staff and students by posing the question of what the college would look like if diversity was thriving. The committee conducted research, which included reading articles about diversity, looking at what is happening in other institutions and conducting interviews with diversity, equity and inclusion officials



» LOU FOGLIA/CHRONICLE

Onye Ozuzu, chair of the Diversity, Equity and Inclusion Committee and dean of the School of Fine and Performing Arts, announced the committee's progress and future plans at the April 11 college Assembly at the Stage Two Auditorium in the 618 S. Michigan Ave. Building.

from institutions nationwide.

"Diversity will[not] be something separate or the responsibility of one committee—our approach to diversity has to be embedded in everything we do [at the college]," Ozuzu said.

After speaking, Ozuzu opened the floor for comments by asking how diversity, equity and inclusion could be infused in each of

the Strategic Plan implementation committees, which include the Universal Learning Outcomes, Columbia Core, Integrated First-Year Experience, Registration and New Student Orientation, and Community Engagement committees formed last semester.

In an April 14 emailed statement, Norma Green, a professor

SEE ASSEMBLY, PAGE 11

The Music Center at Columbia College Chicago 1014 S. Michigan Avenue

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Tuesday April 19

Meet the Artist with Shawn Mullins
Jazz Guitar Ensemble in Concert

11:30 am
7:00 pm

Wednesday April 20

Wednesday Noon Guitar Concert Series
at the Conaway Center*
Music Student Convocation
Amber McMillan Senior Recital
Atar Trio Residency Concert at the Sherwood

12:00 pm
12:00 pm
7:00 pm
7:30 pm

Thursday April 21

Music Student Convocation

12:00 pm

Friday April 22

Shawn Mullins Residency Concert
For Tickets, call 312-369-8330 or visit ShawnMullins.eventbrite.com

7:00 pm

Saturday April 23

Advanced Vocal Studio Performance #1
Advanced Vocal Studio Performance #2
Jim McDonald Memorial Concert*

1:00 pm
3:00 pm
4:30 pm

* Events marked with an asterisk do not give Recital Attendance credit

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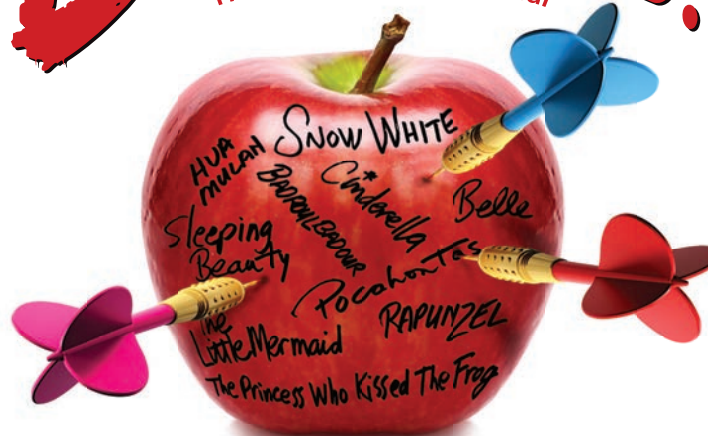


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Josey Omokheyke and Eric Rutherford, both junior music majors and vocalists of Momz, said they are honored to have been selected to play at Biggest Mouth.

Bands talk big plans for Biggest Mouth

» CAROLYN BRADLEY
CAMPUS REPORTER

PSYCHEDELIC FUNK, RETRO soul and alternative rock will permeate the sound system at this year's Biggest Mouth competition, set for April 21 at the Metro concert hall, 3730 N. Clark St., hosted by the Student Programming Board.

Chosen March 15, the bands featured will be ConSoul, which plays R&B, soul and hip-hop styles; Zoofunkyou, a psychedelic blues funk band; Momz, an R&B retro soul band; jazz-influenced group Ribs; Tupni, an alternative and hip-hop mesh; Glamour Hotline, a punk and indie rock band; indie rock band The King of Mars; indie

pop/rock group Elk Walking; hip-hop artist Ace Da Vinci & The Lighthouses; Oku, an acoustic artist; jazz, punk and metal mesh Blagrock; and rock and "psych-progressive" Fanaticus.

Auditions were held March 3–5, said Ian Valiente, a junior business & entrepreneurship major and president of SPB.

"We were looking for originality, stage performance and audience engagement," Valiente said. "[We wanted] anything that would get the crowd moving to make sure they were being acknowledged."

Gardner McFadden, a sophomore cinema art + science major, is part of Blagrock, a jazz, punk and metal group that features rap influences. McFadden added that he wanted to feature his bandmates' talent alongside his rapping.

McFadden said concert rehearsals require energy and

open-mindedness to experiment with new forms of collaboration.

Derek Dare, a senior audio arts & acoustics major and lead vocalist and lyricist of Zoofunkyou, said the band enjoys improvising its songs when performing.

Matthew Coglianese, a junior jazz studies major at Roosevelt University and Zoofunkyou's bass player, said the band has created a medley of three or four songs with its psychedelic, funk and jam style.

"It is kind of a mish-mash, cutting bits of one song and weaving in and out of another," he said.

Zachary Restaino, a freshman audio arts & acoustics major who performs under the stage name "Tupni" with Douglas Trap and Lul Sluzzie, describes his genre as a mix between alternative and hip-hop music.

Restaino said he plays piano and drums, occasionally sampling house music and adding hip-hop beats to his songs.

"I want to make sure everyone sees my message and how I am coming across," Restaino said.

"I want [the audience] to feel the emotion behind my voice and radiate that energy."

Josey Omokheyke, a junior music major and vocalist of Momz, said the band is expecting "the best" out of the concert and hopes for a strong audience response. Momz has been rehearsing frequently for the big night, Omokheyke said.

"We want to get on the stage and have fun and represent our music and our journey," she said.

Eric Rutherford, a junior music major and vocalist of Momz, said the members' different musical backgrounds contribute to the genre's variety, which is an R&B and retro soul feel of music.

Rutherford said Momz has figured out how to simplify its set so individual parts do not sound cluttered during performances.

"You can expect there to be a lot of energy," Rutherford said. "That is the thing we have really got down pat."

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SFS to work more closely with students on financial plans

» CAROLYN BRADLEY
CAMPUS REPORTER

THE OFFICE OF Student Financial Services will launch a series of programs later this year designed to promote financial literacy.

The office plans to launch a peer coaching program with the help of American Student Assistance's SALT program, set to start in the Fall 2016 Semester, or as soon as Summer 2016. Students may also be invited to create a vinyl mural for the entrance to the SFS Student Center for Manifest on May 13. SFS is also planning a twice-yearly forum presented at the Student Government Association meetings, beginning April 19.

Pearl Natali, SFS director of outreach education and financial planning, said peer coaches will primarily publicize SFS' financial literacy resources.

Natali said the peer coaches plan to reach out to other student leaders and attend campus events to encourage students to become financially literate.

"Having a student voice to support the efforts is something we are hoping [to] get from this," Natali said.

Lorinda Diehl, a campus engagement and education consultant with ASA and the manager of the SALT ambassador program, which offers money management courses, said SALT sends an ambassador handbook to institutions' financial offices to provide guidelines for peer coach involvement in campus activities that foster an understanding of finances.

Diehl said students need to activate their SALT membership to be peer coaches. She also said interested students need to complete the activities on the

» SANTIAGO COVARRUBIAS/CHRONICLE



Student Financial Services wants to create a friendlier approach to eliminate its "doctor's office" feel, according to Christine Tvedt, manager of Outreach and Education at the Office of Student Financial Services.

SALT website to better explain the program's tools.

"We ask [the offices] to find students who are energetic, outgoing, and comfortable talking to peers and giving presentations," Diehl said. "We want students who are excited about financial education."

Christine Tvedt, manager of Outreach and Education at the Office of SFS, said the office wants the peer coaching program to be available by the Fall 2016 Semester as a Federal Work Study position.

Tvedt also said the high-resolution, digitally generated vinyl

mural will allow students to become familiar with the Office of SFS and provide students with work to include in their portfolios. She said the mural proposals will be displayed by the first week of May, in time for Manifest.

According to Tvedt, members of the SFS office met with the Student Leadership Advisory Board during the Fall 2015 Semester to better understand the students' views of SFS.

"From the beginning, it has been a good relationship," Tvedt said. "They have given their

honest opinions on anything, from the emails we send out to what our section in Oasis looks like. It has been invaluable."

Tvedt said Amanda Hamrick, Student Government Association executive vice president and a junior interactive arts & media major, proposed the forum in Fall 2015 to make SFS more approachable for students.

"[We have] hopes that this would look like the Pizza with the President, with a more laid-back atmosphere, and would hopefully bring down more of the walls," Tvedt said.

Luther Hughes, SGA president and a senior creative writing major, said he noticed and understood SFS' efforts to create a better rapport with students because of the negative connotation some students may associate with SFS.

"Students see SFS as the face of all these bills," Hughes said.

Hughes said the forum will help students better relate to SFS.

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Photojournalism: From protests to war zones

» **ANDREA SALCEDO LLAURADO**
CAMPUS REPORTER

Senior journalism major Alex Wroblewski was in Madison, Wisconsin, doing homework, when he got a call from the White House announcing he had been named Student Photographer of the Year. He had won first place in the “Eyes of History” contest, a multimedia and photography contest organized by the White House News Photographers Association.

Persuaded to enter the competition by a friend when covering the Iowa caucuses, Wroblewski, a freelance photojournalist based in Chicago, submitted his portfolio including black-and-white images depicting gun violence in Chicago, the 2014 Ferguson protests and his Iraq coverage.

Wroblewski, whose work has been published by The New York Times, The Wall Street Journal and CNN, is scheduled to meet with President Barack Obama on April 18.

After he graduates in May, Wroblewski will work full-time as a photography intern for The New York Times during the summer.

The Chronicle spoke with Wroblewski about his passion for photojournalism, his fears when covering war zones and why he chose to cover Ferguson and Iraq.

THE CHRONICLE: How did you get into the photojournalism field?

ALEX WROBLEWSKI: I grew up skateboarding and used to make skateboarding videos and take pictures. I took a photography class, and the teacher was



» G-JUN YAM/CHRONICLE
Senior journalism major Alex Wroblewski is scheduled to meet with President Barack Obama on April 18 after winning the 2016 “Eyes of History” photography contest.

a journalist. After that class, I went back to Wisconsin, and the local newspaper, The Milwaukee Journal Sentinel, started giving me assignments, mostly shooting concerts. They started giving me other assignments and I started listening to the radio, reading newspapers and kind of fell into it by accident.

Why did you decide to visit Ferguson during the 2014 protests?

I went there the day after Al Jazeera journalists were tear gassed by the po-

lice. It was a five-hour drive. I was actually shooting on assignment that day, and my friend said, “Do you want to go? I’ll pay for gas.” I said, “It is five hours away. Why not?” That was two days after Mike Brown was killed. I got there a little earlier than some of the other [journalists]. It was a good experience.

Why did you go to Iraq?

A mentor of mine was able to introduce me to some Iraqi journalists she used to work with, and they were planning an embed trip [where] you work with the military, and they take care of you; you eat with them, sleep with them, etc. They were about to take the city of Tikrit. [The soldiers were] about to reclaim the city from ISIS so they wanted a journalist there.

Do you have any fears when covering war zones?

There are snipers and [Improvised Explosive Devices]; those are a real threat. [Iraq] is a tough country to work in. There were multiple times when I was worried about if I was going to make it out safely.

Read more at ColumbiaChronicle.com.

asalcedo@chroniclemail.com

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Story in Fiction & Film: International (GA credit)

Foundations in Creative Writing

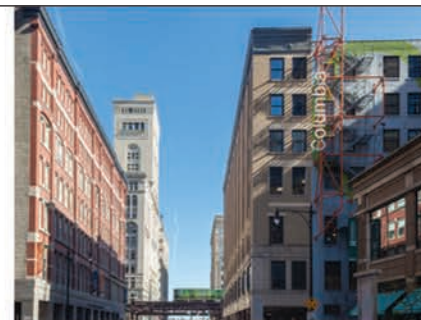
Topics in Creative Writing: Writing as a Collaborative Art

Topics in Creative Writing: Story & Performance

Fantasy Genre Writing

Readings in Nonfiction: Queer Writers

CRW: Gender and Difference (PL credit)





FILM SCREENING "THE HUNTING GROUND" (2015)

EVENT
9 OF 9

4:00 PM - 6:30 PM

THURSDAY, APRIL 28, 2016

624 S. MICHIGAN, ROOM 602

Many college students who have been raped on campus face retaliation and harassment as they fight for justice. This is the thesis of the 2015 documentary 'The Hunting Ground', a film the New York Times lauds as "a must-watch work of cine-activism". Film Screening followed by discussion and reception.

Support will be provided for students due to the sensitivity of the material.

In recognition of Sexual Assault Awareness Month.

Columbia
COLLEGE CHICAGO

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Department of Humanities, History, and Social Science (HHSS)
Co-Housing: Cultural Studies, Student Health & Support, student activities



New appointments lead to larger Academic Affairs administration



» LOU FOGLIA/CHRONICLE



» Photo Courtesy ROBERT GREEN



» FILE PHOTO

Onye Ozuzu, dean of the School of Fine & Performing Arts; Robert Green, new vice provost for Digital Learning; and Brian Marth, assistant provost for Academic Services, were recently appointed to the Office of Academic Affairs.

HIRES, FROM FRONT

"For me, it is about life-long learning," Robert Green said. "There is a big potential in the continuing education space [for digital learning] which is very suitable for Columbia."

Wearden said he hopes Green will thoroughly explore how to improve online courses for the college's summer and J-term sessions to offer undergraduate students

opportunities to complete their degrees faster.

"We really have to meet our students where they are in their use of technology," Wearden said.

Marth, who was previously executive director of the College Advising Center and began working at Columbia in 2000, will replace Keri Walters, who was announced as the new registrar on March 9.

Marth said his position will

focus on creating a strong partnership between academic support and the classroom experience by working directly with departments.

He added that the college's Advising Center, which recently switched from reporting to the Office of Student Success to working with the Provost's Office, will remain under his leadership.

"I am really looking forward to working closely with the new

career center and internships and how we can partner together on those initiatives," Marth said.

Marth's role will include implementing a new student success collaborative, a type of software that will track referrals between departments, schedule resources for faculty and advisers, and improve resources for students at risk of dropping out.

Marth added that the software is expected to improve student enrollment and retention.

"The range of what he knows about how the college works and what the college offers is incredibly powerful," Blum Malley said.

Marth said he also hopes to more efficiently cross-train advisers on curricular and academic opportunities so students can consult with multiple advisers when they have an appointment.

Ozuzu, interim dean of the School of Fine & Performing Arts since July 2015 and former Dance Department chair, said she looks forward to addressing the changing reality of art and creativity in higher education.

"We have a team that is leaning in to the challenges of the moment and thinking creatively about solutions that are going to increase the quality of education," Ozuzu said.

Ozuzu served as co-chair of the Chairs Council and co-chair of the Provost Search Committee that hired Wearden in 2014. She is currently chair of the Diversity, Equity and Inclusion Committee and was a member of the Senior Associate Provost Search and Procedural Review committees.

John Green, chair of the Theatre Department who attended all three School of the Fine & Performing Arts dean presentations and was a former interim dean of the school, said Ozuzu brings a valuable background to the school, specifically in terms of her ability to help with the implementation of the Strategic Plan and diversity issues.

"It will be interesting to see if she brings that double vision of creative artist with administrative insight, which would make her a distinctive dean," John Green said.

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ASSEMBLY, FROM PAGE 4

in the Communication and Media Innovation Department and member of the ULO Committee, said she, with three other committee members, were assigned to the Diversity & Global Fluency and Critical and Analytical outcomes of the ULO committee.

Green said her team discussed diversity in terms of race, ethnicity, class, education, gender, sexual orientation and religion, among other categories.

"As good as our committee [is] and as hard as we worked to come

up with universal [inclusive] outcomes, I believe our committee might have benefited from representation by more people of color and student voices," Green said.

Green also said the committee discussed emotional health.

Luther Hughes, a senior creative writing major and SGA president, said it is important to have a diverse faculty, but it is also important to teach the members of the college community who do not know about these diversity, equity and inclusion issues through a diverse curricular implementation.

"[Teaching] them how to

connect with people that are not of the same community as them, training them to think because it is one [thing] to be competent but another thing to change the [way you] think and what diversity means," Hughes said. "It is more than having people that are [racially] diverse."

Teresa Prados-Torreira, an associate professor in the Humanities, History & Social Sciences Department, said to fulfill the goals of the Columbia Core Committee, the college not only needs more diverse faculty but also a more diverse student body.

"Columbia needs many more students of color and students who represent a diverse society because, as we all know, race [and] class intersect, and teachers of

color tend to be more sensitive to that connection and understand [students'] context," Prados said.

asalcedo@chroniclemail.com.



Amanda Hamrick, SGA's vice president and co-chair of the College Assembly Committee, addressed attendees at the April 11 Diversity, Equity and Inclusion Assembly at Stage Two Auditorium in the 618 S. Michigan Ave. Building.

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THE BIG READ AT COLUMBIA COLLEGE CHICAGO PRESENTS

Dashiell Hammett's

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THE CLASSIC DETECTIVE NOVEL,
THE MALTESE FALCON!**FASHION OF THE 1930S & 1940S**

April 8 - May 15
Columbia College Chicago Library
624 S. Michigan Ave., 3rd floor reading room
The Library will feature clothing and accessories inspired by film noir fashion style, drawn from the Fashion Study Collection at Columbia College Chicago.

MALTESE MONDAYS

7 - 9 pm
Columbia College Chicago Film Row Cinema
1104 S. Wabash Ave., 8th floor
This movie screening series will feature some of the best in film noir. Hosted by Ron Falzone, Cinema Art + Science Faculty, Columbia College Chicago
* April 11, *I Wake up Screaming*
* April 18, *This Gun for Hire*
* April 25, *Laura*

CAMPUS READING GROUP

Wednesday, April 13, 2 - 3 pm
Columbia College Chicago Library
624 S. Michigan Ave., Room 305
Sonja Smalley will lead a discussion on all things *Maltese Falcon*, including themes, writing style, and cultural impact.

KICK OFF: WHY READ *THE MALTESE FALCON*?

Thursday, April 14, 5:30 - 8 pm
Columbia College Chicago Film Row Cinema
1104 S. Wabash Ave., 8th floor
Julie Rivett, Dashiell Hammett's granddaughter, will discuss how Hammett's life and times influenced the writing of the novel, preceded by a light reception.
Illinois Secretary of State Jesse White is scheduled to make an opening address.

MARCH 17-
MAY 15, 2016**KEYNOTE: MYSTERY WRITERS IN CONVERSATION**

Wednesday, April 20, 6 - 8 pm
Columbia College Chicago Ferguson Theater
600 S. Michigan Ave., 1st floor
Allium Press Publisher **Emily Victorson** will moderate a panel of mystery writers to discuss their writing and the influence of *The Maltese Falcon*.
Panelists include:

- * **Sara Paretsky**, author of the *V. I. Warshawski* novels.
- * **Michael Raleigh**, author of *Peerless Detective* and the *Paul Whelan* mysteries.
- * **Robert Goldsborough**, author of 10 *Nero Wolfe* mysteries and the *Snap Malek* mysteries.

FEMME FATALE FASHION SHOW

Wednesday, April 27, 7 - 9 pm
Columbia College Chicago Library
624 S. Michigan Ave., 3rd floor reading room
The Maltese Falcon is often credited with creating the "hard-boiled detective" archetype, and hand-in-hand is its female equivalent, the *femme fatale*. Students revamp the 1940s film noir aesthetic by creating a contemporary look inspired by *The Maltese Falcon*. This fashion show will feature noir looks, mocktails, runway, music, judges, and prizes.

The Big Read is a program of the National Endowment for the Arts in partnership with Arts Midwest.

All programs are free and open to the public. For more information, contact Molly Hart at mhart@colum.edu or go to library.colum.edu/bigread

SIGNATURE SHOWCASE: THE BIG READ EDITION

Thursday, April 28, 6 - 8 pm
Columbia College Chicago Library
624 S. Michigan Ave., 3rd floor reading room
Be transported back through time with Columbia College Chicago Associate Professor of English Brendan Riley as he portrays early 20th century mystery writer Dashiell Hammett, in conversation with Centuries & Sleuths bookstore owner Augie Aleksy. Join us and watch these local *bon vivants* discuss how *The Maltese Falcon* brought mystery novels into the mainstream. A light reception will precede the program.

MYSTERY DISCUSSION GROUP

Saturday, April 30, 2 - 3:30 pm
Centuries & Sleuths Bookstore
7419 W. Madison St., Forest Park
Join the Centuries & Sleuths Mystery Discussion Group for a lively conversation on *The Maltese Falcon*.

BE SAM/SAMANTHA SPADE: WRITE YOUR OWN MYSTERY STORY

Thursday, May 5, 12 - 3 pm
Columbia College Chicago
623 S. Wabash Ave., 1st floor lobby
Big Read attendees will be invited to write their own short story mystery in the style of Dashiell Hammett on good old-fashioned mechanical typewriters! Stories will be collected and made into a small run artist's book that will be given to participants.

THE BIG READ AT MANIFEST

Friday, May 13, 10 am - 5 pm
Columbia College Chicago Library
624 S. Michigan Ave., 3rd floor reading room
We will conclude The Big Read by participating in Manifest, Columbia's annual arts celebration. Copies of books featured during The Big Read will be available.

Columbia
COLLEGE CHICAGO

library





Chicago-based artist Laura Collins' paintings depicting Mary-Kate and Ashley Olsen will be featured in "The Olsen Twins Hiding From The Paparazzi" at the Tonya Harding Nancy Kerrigan 1994 Museum in New York City from April 22–May 1.

Laura Collins finds artistic inspiration in celebrity culture

» SPENCER HALL
ARTS & CULTURE EDITOR

THE TIME IS 4:15 p.m. Matt Harkins and Viviana Olen are a bit scatterbrained as they answer the phone for an interview.

Why? Mary-Kate and Ashley Olsen have posted their first-ever public selfie.

"We're freaking out right now," Olen said. "The Olsen Twins just took over Sephora's Instagram account. This is big news."

The selfie might not seem like a big deal to most people, but for Harkins and Olen, founders of the Tonya Harding and Nancy Kerrigan 1994 Museum, a Brooklyn-based "gallery" set up in the hallway of their shared apartment, it is definitely "on brand," as the duo says.

Harkins and Olen are currently working with Chicago-based artist Laura Collins on an upcoming New York City art exhibit, "The Olsen Twins Hiding From The Paparazzi," with art inspired by the many ways Mary-Kate and Ashley hide from photographers—mostly while donning designer handbags and giant coats.

Collins may not yet be a household name, but her work is likely familiar to downtown

Dollop Coffee customers. The artist's fashion illustration-inspired acrylic paintings, which depict models falling on the runway, TV's "Real Housewives" and celebrities hiding from photographers, have graced the walls of the Chicago coffee shop at the 343 S. Dearborn St. and 345 E. Ohio St. locations since December 2015.

Collins' work first caught the eye of the THINK 1994 duo when she submitted a drawing of Harding's mug shot for the pair's 2015 show. After following Collins' work for the last year, Harkins and Olen got the idea for their new exhibit from her Olsen Twins-inspired pieces.

"Once I started posting the Mary-Kate and Ashley paintings, [Harkins and Olen] texted me immediately and said, 'What's going on?'" Collins added. "They were like, 'We need to do something with this. We should do a [gallery] show in New York and have a Kickstarter.'"

After raising \$9,989 to pay for gallery essentials, including a larger venue, an art shipment from Chicago to New York and a plane ticket for Collins, "The Olsen Twins" show is set to run from April 22–May 1, according to the Kickstarter page.

The idea to have an Olsen Twins-inspired show was a no-brainer for the long-time fans of the fraternal actresses, especially after news broke of 29-year-old Mary-Kate's eccentric wedding to the 46-year-old Olivier Sarkozy, Harkins said.

"We're fans of Mary-Kate and Ashley for very different reasons," Harkins said. "Viviana watched 'Full House,' but I never did. I became more of a fan after they moved to New York. You'd always read about them going to the Met Ball and smoking inside. They always seemed very cool and elusive."

The show is mostly humorous. Harkins and Olen are both Upright Citizens Brigade-trained comedic performers, but Collins said her work is not meant to depict her subjects in a negative light. While many of the subjects are shown in less-than-flattering situations, such as "Real Housewives of Beverly Hills" star Kim Richards post-nose job, Collins said she feels empathetic toward her subjects.

"There's always an underlying sadness and darkness to my work," Collins said. "It's humorous, but it's also a dark humor. I hope people know I'm not just poking fun

at these people. I do feel a lot of empathy for them. That feeling of embarrassment or feeling like you're being watched is definitely a huge theme in my work."

Harkins and Olen have no background in the art world, but the upcoming exhibit caught the eye of major media outlets, including W Magazine, Elle and the Norwegian edition of Vogue, among others.

"It's been so cool because every one of them has Laura's paintings in them," Harkins said. "It's been fun to watch other people say, 'These are so cool.' Plus, it's fun to read a Norwegian article about yourself."

Collins said she draws most of her inspiration from popular culture. With

"The Olsen Twins" show, Collins will be able to showcase that love on her most public art stage yet.

"I find celebrity culture really fascinating," Collins said. "It's like

someone that we feel we all know but don't actually know at all. I try to find some sort of universal common ground.

Celebrity culture is a really good chance for that to happen."

shall@chroniclemail.com



behind the beat

» JACOB WITTICH
MANAGING EDITOR

I'm tired of Taylor Swift

Taylor Swift's music may be absent from radio airwaves, but the mega star's presence is still inescapable.

Taylor released her latest album, *1989*, in 2014. Two years and six singles later, it was awarded "Album of the Year" at the 2016 Grammys ceremony. For many, this would have signaled the end of the album's era. But for Taylor, that has not been the case.

Since her Feb. 15 Grammy win, Taylor has continued to push a seventh single from the album on the radio and released an accompanying music video on April 6. The singer also starred in a commercial advertising Apple's streaming service that debuted on April 1.

Taylor was also recently announced as *Vogue* Magazine's May 2016 cover star and she will co-chair the 2016 Met Gala with *Vogue*'s Anna Wintour.

In her *Vogue* cover story, published online April 14, she admits that she has no clue what to do following the worldwide success of her last album.

"I have no idea [what to do]," Taylor said. "This is the first time in 10 years that I haven't known."

When most artists would have taken a break from the spotlight, Taylor has refused to step back, much to the star's own dismay.

Taylor's *1989* era was exciting and well-received by the public, but people seem to be less interested in the artist than they once were.

Taylor Swift's last two singles failed to perform as successfully as the first five chart-topping singles from the album. "Out of the Woods," officially released as a single in late 2015, peaked at No. 18 on the Billboard Hot 100, while its follow-up single, "New Romantics," just peaked at No. 61.

1989 was an entertaining moment in pop culture, but it brought Taylor a level of media attention that could almost feel suffocating at times. I'm sure I speak for everyone when I say we could all benefit from a break from Taylor Swift's overexposure.



Obviously, Taylor Swift is not the first artist to reach this level of fame. But for the sake of maintaining her status as one of music's most popular artists, she could benefit from looking back at the careers of pop superstars who preceded her.

Lady Gaga, for example, achieved super stardom in 2009 with the release of her second album, *The Fame Monster*. From sold-out shows to TV appearances and high-profile fashion campaigns, Gaga was the center of all media attention.

However, when the album's supporting "Monster Ball" tour wrapped up in early 2011, Gaga was quick to release her follow-up LP, *Born This Way*, that same year. Rather than following in *The Fame Monster*'s long-term success, *Born This Way* nosedived within months of its release.

Adele, on the other hand, followed up the massive success of her 2011 album, *21*, by taking a long break from publicity. After winning "Album of the Year" at the 2012 Grammys, Adele retreated back into her personal life, making little-to-no public appearances as a celebrity until releasing her follow-up, *25*, four years later in 2015. Rather than tanking, the album set numerous worldwide records for its success.

While Taylor Swift may not know what to do now that *1989*'s era is over, I recommend she take a long break in hiding before coming back for more world domination.

jwittich@chroniclemail.com



Thursday, April 21

TORRES

Lincoln Hall
2424 N. Lincoln Ave.
9 p.m.
\$10, 18+

Wednesday, April 20

PARQUET COURTS

The Metro
3730 N. Clark St.
9 p.m.
\$18, 18+

Friday, April 22

LISSIE

Thalia Hall
1807 S. Allport St.
7:30 p.m.
\$20

Wednesday, April 20

FREDDIE GIBBS

Thalia Hall
1807 S. Allport St.
8:30 p.m.
\$22, 17+

Saturday, April 23

WOODS

Lincoln Hall
2424 N. Lincoln Ave.
9 p.m.
\$15, 21+

FROM THE FRONT ROW

Atlanta rapper Father performed his new album, *I'm a Piece of Shit*, released March 25, at Bottom Lounge, 1375 W. Lake St. on April 10.



» MARIA CARDONA/CHRONICLE

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» GRETCHEN STERBA
ARTS & CULTURE REPORTER

Touring usually requires a large bus and a place to stay each night, unless you're FEE LION. The Lithuanian-born artist but long-time Chicago resident whose real name is Justina Kairyte, spent her last tour at times without lodging, couch-surfing at fans' homes throughout the Midwest.

FEE LION is a multi-faceted singer-songwriter who classifies herself in the post-punk/new wave genre. She recently opened for Hot Sugar and My Gold Mask at Lincoln Hall, 2424 N. Lincoln Ave., on March 5. The Chronicle spoke to FEE LION about being a well-rounded musician, the challenges she faces as a woman experimental artist living in Chicago and the differences between East Coast and Midwestern music.

THE CHRONICLE: What drove you to become a multi-instrumentalist?
FEE LION: I started with just a guitar but wasn't fully satisfied with where that was taking me. It wasn't fully encompassing my experience as a musician. It felt like the first stage of more to come. All of those instruments found their way to me. I kind of inherited a synthesizer that I started

Chicago-based FEE LION flaunts girl power

playing with, and that was that. I had this guitar pedal that happened to have drums inside of it, so I was taking out the drums from this guitar pedal I had and [started] manipulating those.

How does Chicago's music scene compare to New York's, where you lived for a period of time?
At the time I was living in New York, I was in such a different place mentally and physically [and] going through a hard time. There's something in it I was looking to find and just didn't at that time. I'm so grateful for it because it led me back to Chicago, where I have found exactly what I was looking for. When I was in New York, the people I was meeting who were making music or art had this different presence about them that was more about looking and talking about art than actually doing and being their art.

What challenges have you faced as a young, woman artist in Chicago?
There's an expression that goes, "rising tide floats all boats." We definitely have benefited. We didn't sign [with Atlantic records] until 2008, and that was around the first season of "Glee" and "The Sing Off," and we got really lucky that the timing was exactly representing the market's desire for more

vocally authentic music. It was the market speaking its opinion.

Now that your tour is over, what's next?
I'm booked this month with shows and some [shows] next month. There's a really exciting one happening April 21 at The Owl in Logan Square. I'm playing a show there, and I'm so excited because I haven't done a show that I've had to curate myself and set a theme for

and decorate the environment. Other than that show, there are others scattered around the next couple of months in Chicago. In the summer, I'll be going to New York to play a festival and a few shows out there. I'm finishing up an album, but there's a single I'll be releasing in a couple months. There's a lot on my plate, but it's dispersing itself really nicely.

gsterba@chroniclemail.com



» Courtesy FEE LION
FEE LION, also known as Justina Kairyte, is a multi-faceted singer-songwriter based in Chicago. She is currently working on a new album and a new single release.

▶

Theme songs to my life

Staff Playlist

| » SELENA COTTE COPY CHIEF | » MARIA CARDONA PHOTO EDITOR | » LAUREN KOSTIUK CAMPUS EDITOR | » EVAN BELL PHOTO EDITOR |
|--------------------------------|--|---|------------------------------------|
| | | | |
| "99 Problems" Jay Z | "I'll Be There for You" The Rembrandts | "Tiny Dancer" Elton John | "Uber Everywhere" MadeinTYO |
| "Boss' Life" Snoop Dogg | "You've Got Time" Regina Spektor | "Pale Blue Eyes" The Velvet Underground | "Famous" Kanye West |
| "Without Me" Eminem | "Landslide" Fleetwood Mac | "Uptown Girl" Billy Joel | "Pop Style" Drake feat. The Throne |
| "I'm a Hustler" 50 Cent | "Settle Down" Kimbra | "Bennie and the Jets" Elton John | "Super Saiyan" Lil Uzi Vert |
| "m.A.A.d. City" Kendrick Lamar | "San Francisco" Scott McKenzie | "Superfly" Raury | "One Night" Lil Yachty |



Megan Rose Gedris is known for her fantasy-driven themed comics that focus on fun, sex positivity and strong female characters and is a notable dancer and costume designer in Chicago.

FilthyFigments.com, an adult erotic comic website that features pornographic work mainly done by female artists.

Gedris, who writes under the pseudonym Rosalarian, said it was time for “Eat Me,” a.k.a. “Sex, Drugs and Maki Roll,” a fantasy comic about women as food who get sexually pleased, to be enjoyed not only on the internet but also through a print edition. She said having actual copies of her book is important to have physical evidence of her work.

“I like having an archive of things I made,” Gedris said. “I still prefer to read books in my hand, and I know a lot of other people do, too.”

Because Filthy Figments is a paid membership site, Gedris said she wanted to make her comics more accessible to a wider community, understanding that not everyone is willing to pay for erotic

comics, especially when so much porn content is easily available on the internet for free.

“I do understand that not everyone wants to subscribe to a site to read something, so this is an opportunity for people to pay once and get the whole story,” she said.

Gedris is turning to the crowdfunding site Kickstarter to raise money to publish her book as she did with her last two erotic comics. Building on that success, she decided to whet readers’ appetites once again for illustrated erotica.

Gedris’ “Eat Me” campaign, which has currently raised more than \$9,000 of its \$10,000 goal and ends May 6, has an incentive for people to back her project—an extra chapter of storyline, Gedris said. A bonus chapter will be added if the project raises \$30,000, and Gedris said she wrote an epilogue—making her book 18 chapters—since its run on the internet.

Gedris said the rapid success of her Kickstarter campaign proves there is a strong market for erotic art both digitally and physically,

which has seen a spike in recent years, she said.

“It wasn’t until this boom of erotic comics that I was able to make a living out of comics,” she said. “People will pay a lot of money to read erotic comics in a way that they don’t necessarily do with non-erotic content.”

Marissa Cohen, an enthusiast who studied comics at the School of the Art Institute of Chicago from 2012 to 2014, said the quality of the artwork and the sex positivity that is common to millennials have helped mainstream this type of work.

“Graphic novels are worth the money because you can see the hard work that goes into the art,” Cohen said.

Gedris sells her work at sex shop Taboo Tabou, at 843 W. Belmont Ave., and at the comic store Quimby’s at 1854 W. North Ave. She said she hopes to expand her collection to more stores in the city with “Eat Me.”

Hollis Dorsey, department head of Taboo Tabou, said

SEE EROTICA, PAGE 24

Pornographic comic takes bite from Kickstarter

» ARIEL PARRELLA-AURELI
ARTS & CULTURE REPORTER

an internet exclusive and is being funded via Kickstarter.

THE “MADE IN Chicago” label now extends beyond hot dogs, deep dish pizza and jazz music to include the coming publication of an erotic comic that started as

Cartoonist, writer and burlesque performer Megan Rose Gedris is self-publishing her comic, “Eat Me,” through Kickstarter after the book’s successful two-year run on

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Nashville Hot Chicken spices up Chicago

» SPENCER HALL
ARTS & CULTURE EDITOR

THE WINDY CITY has taken a page from the Music City, ordering up a serving of the Nashville Hot Chicken trend in Chicago.

Nashville Hot Chicken is the regional delicacy many Tennesseans have enjoyed for decades. Now, local favorites Parson's Chicken and Fish, 2952 W. Armitage Ave., Leghorn Cafe, 600 N. LaSalle St., and Honey Butter Fried Chicken, 3361 N. Elston Ave., have caught on to the Southern staple, adding versions of the Nashville favorite to their menus. It has even trickled down to KFC, which introduced its version in January.

While every restaurant has its unique take on the dish, most recipes call for brining chicken

pieces in a hot pepper mixture. The chicken is then bathed in butter-milk or egg, rolled in a flour mixture and fried to perfection.

Hunter Moore, owner of Parson's, came up with the idea for a Tuesday night Nashville Hot Chicken special more than two years ago. He said the dish was so popular, he decided to make it a regular menu item. However, the chicken was a staple of Parson's menu months before Moore tried the real thing in person.

"When I came up with the recipe, I had not yet been to Nashville or even tasted authentic Nashville Hot Chicken," Moore said. "It'd been on the menu a few months before I actually got to try it."

The history of Prince's Hot Chicken Shack, the originator of the Nashville Hot Chicken trend, inspired Sieger Bayer, former

Leghorn chef, to create his own take on the recipe.

As the legend goes, the hot chicken recipe was developed in the 1930s when a girlfriend of Prince's owner Thornton Prince added a hefty dose of spices to her fried chicken recipe to get back at her cheating boyfriend. The scheme backfired, and Prince loved the recipe so much that more than 80 years later, Hot Chicken has become a staple for courageous fried chicken fans passing through the Music City.

Prince's is known for its painfully spicy chicken, but Chicago's chicken chefs are focusing on flavor more than scorching heat.

"When I came up with the recipe, I wanted it to be something hotter than I would typically eat," Moore said. "I wanted it to get people to break a sweat, but not so much that you're like, 'I'm in pain, and I can't taste the rest of my food.'"

With the influx of newly-opened fried chicken shacks in Chicago in the last year, Bayer said chicken chefs were looking for a way to put their spin on a regional favorite.

"It came into Chicago at a time when [The Girl and the Goat's] Stephanie Izard was going to open a chicken place and Honey Butter Fried Chicken opened up," Bayer said. "It hit a nice niche with the hipsters and the chef world. It was

a good time between fried chicken coming in and the Nashville version gaining popularity."

Ashley Gleason, general manager at The Roost, 1467 W. Irving Park Road, said because Chicago has a reputation as a culinary hotspot, Chicagoans gravitate toward interesting, regional foods.

"We're mostly a town that's interested in food as a whole, and if we hear about a food with huge popularity elsewhere, we're totally interested," Gleason said.

Bayer and Joe Scroggs, owner of The Roost, both grew up in the South—Bayer in Georgia and Scroggs in North Carolina. Gleason said she thinks the chicken trend is catching on in Chicago because of many of the chefs' Southern roots. And with the Hot Chicken heating up, it is hard to disagree.

"There are Southern boys that miss their home cooking," Gleason said. "They brought it here, and everyone seems to be interested."

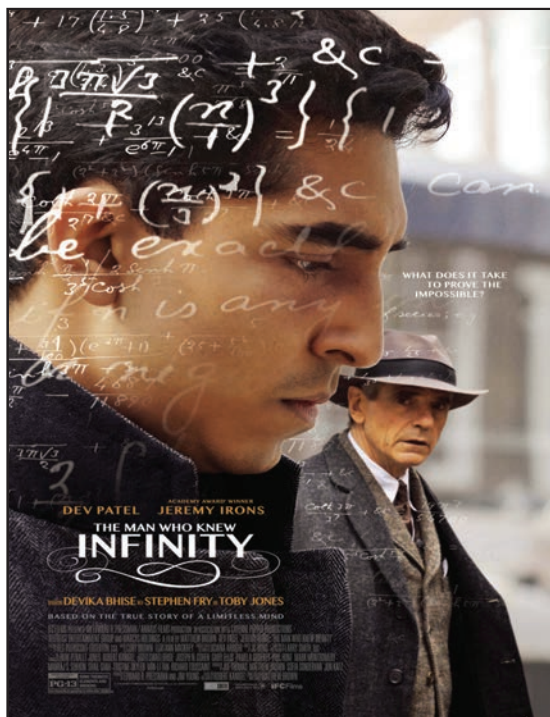


» SANTIAGO COVARRUBIAS/CHRONICLE

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Web series makes politics 'silly' again

» ZOË EITEL
ARTS & CULTURE REPORTER

CITIZEN JOURNALIST KATE Soglin recently entered her second term of trying to help American audiences understand and relate to politics by satirizing the presidential campaigns.

The popular political web series "Citizen Kate" racked up nearly 500,000 YouTube hits on its 87 episodes covering the 2008 presidential election.

Writer Carey Lundin said she created the series to tell the story of a recent college graduate with an "idealistic" view of the world

who is now learning the true nature of politics by following presidential campaign trails.

The first episode in the series was posted Feb. 14, 2007, to YouTube, and the first episode in the "Citizen Kate" reboot went live March 29 of this year.

"A few months ago, as the campaign began to look kind of interesting with Donald Trump, I started to think 'Maybe I should revive ['Citizen Kate'],'" Lundin said. "We did a national casting session to recast it with the two

people who are now playing Kate and her stepsister, Alexa."

In its previous incarnation, Kate was played by Second City improviser Julia Saboda. This time around, Abby Vatterott plays Kate, and 2014 Columbia theatre alumna Kimberly Michelle Vaughn plays the new character, Alexa Lopez.

Lundin said she created Alexa so the show could be more inclusive and give voice to "a woman of color," offering a different point of view in terms of social activism and understanding of the world.

Vaughn said Alexa brings a more serious voice to the show.

"We're both silly, but [Kate] is definitely more silly," Vaughn said. "[Alexa is] more of the one who's like 'No, we need to address these issues.'"

Something Vaughn said she needs to work on is not judging the supporters of candidates she does not agree with and not getting so angry about politics.

Vaughn said she has noticed people can be very cold and angry about the presidential candidates they disagree with. She said in Wisconsin, Kate was dressed as Hillary Clinton and Alexa was dressed as Beyoncé, Clinton's "BFF," and they asked a man who he was voting for and he said "Not you."

"It was just like, 'Dude, you know that's not Hillary, so why are you being a d--k?'" Vaughn said. "I don't like the disgusting tone people have toward [Clinton]."

Vaughn said her background in theater and sketch comedy helped her to improvise while playing Alexa. She said she likes working on film more



Alexa and Kate, played by Kimberly Michelle Vaughn and Abby Vatterott respectively, have been traveling to presidential campaign rallies around the Midwest for the web series "Citizen Kate."



» Photos Courtesy JOHN HEINSEN

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ROLLER DERBY GIRLS JAM BACK TO THE TOP

The other girls were playing with Barbies and doing dress up, but Kristy Gregory was trying to outrun the boys on the school playground. Sometimes she would take them on in arm wrestling and sometimes won.

Today, she's still winning and outrunning the competition on the roller derby track.

"I was always the type of girl that [thought] if a guy did it, I'd be like 'No, I can do it too,'" Gregory said.

She is one of the three team captains for the Windy City Rollers, an all-female roller derby league in Chicago. Women in the league skid, skate and stop in padded gear and block and jam opponents to accomplish one goal: win.

This year the league is fighting to regain its once lofty national ranking.

Five years ago, Gregory, an attorney, needed a new challenge—maybe a contact sport that would allow her to tackle the competition. Gregory, along with the rest of the team, is trying to get the Windy City Rollers back in the top 10.

"I like this environment," Gregory said. "I like the sport. I [was] going to learn how to skate, and I'm going to do it."

As one of the 30 women who make up the WCR, Gregory is currently practicing for the second game of the season, set for May 14 at Broadway Armory, 5917 N. Broadway, having won their first game April 2 against Milwaukee's Brewcity Bruisers.

Most commonly associated with the 2009 film "Whip It," starring Ellen Page and directed by Drew Barrymore, roller

derby is a contact sport in which five members of two opposing teams race around a skate track while one member of each team, the jammer, attempts to lap the track to score points.

Known primarily as an underground sport that celebrates women's empowerment and liberation, roller derby is steadily barreling into the realm of popular sports, and some Chicago leagues are aiming to change the perception of the sport.

Elizabeth "Juanna Rumbel" Gomez and Kelly "Sister Sledgehammer" Simmons founded the Windy City Rollers in 2004. The two women said they were influenced by a grassroots roller derby sport organized by women in Austin, Texas, in the early 2000s.

Since the Chicago league's formation, the sport's popularity has slowly grown. According to the Women's Flat Track Derby Association, WCR's governing association, there are now more than 100 additional leagues nationwide, making up 283 leagues in total.

The WFTDA reports its rankings nine times yearly, and in 2013, the WCR was ranked eighth out of more than 160 roller derby leagues across the country, but the team fell to rank 61 in 2015. For the 2016 season, the Chicago league currently stands at 62 out of 283.

"Once upon a time, Windy [City Rollers] used to be No. 2," Gregory said. "Windy has always been the best. I really like pushing limits to the top. It bothers me in a lot of ways that women can't do this pro, whereas Patrick Kane gets to do pro hockey."

Despite the sport's growth, the Chicago league has struggled to maintain its national reputation. The influx of newcomers to the league, who are still honing their roller derby skills, makes rebuilding back the team's reputation a challenge.

"We had a ton of talent on our team last year, but unfortunately we had problems playing together," she said. "In a team sport, it is the whole that matters, not the sum of the parts."

According to Howie Rollson, head coach for the WCR, the league's new season marks a major turnover since its past of seasoned players—many of whom stuck around from the beginning of the league. WCR has lost many players in recent years because of retirement and the league has fallen severely in the ranks.

"The rebuilding process from last year has been our main priority," Rollson explained. "I think we have a team capable of doing that. We're working to get back to the top 40 in the world."

Ashley "Killa Nois" Perrin graduated from Columbia with a bachelor's degree in Television in 2010 and has played for the All-Stars team since 2012. She got "hooked" on roller derby when she was studying abroad in Los Angeles during her senior year, where she joined the city's local team, Angel City.

"WCR is one of the juggernaut leagues in the derby world," Perrin said.

Because WCR has been noted for high rankings in the past from the WFTDA, Perrin said the league needs to regain its



» LOU FOGLIA/CHRONICLE

Story by Gretchen Sterba &
Ariel Parrella-Aureli

Design by Alexander Aghayere



» Courtesy STEVE JURKOVIC



» Courtesy STEVE JURKOVIC

Windy City Rollers, including Ashley Perrin (right), competed in a bout, a roller derby match, against the Milwaukee Brewcity league on April 2.



prominent status, especially now that the sport is gaining traction with the revival of roller derby, starting in Austin in 2002.

"This is one of the most rapidly growing sports," Perrin said. "There are teams in every country you can think of."

While roller derby is experiencing a renaissance in Chicago, the sport's popularity is also growing internationally. For the first time, the Olympics will open the roller derby competition to the world. In 2017, the first ever USA Roller Derby Team will compete in the Federal International of Roller Sports' 2017 Roller Games, which will be held in Nanjing, China. This recognition of the sport has intensified competition among Chicago's five roller derby leagues.

Dakota Prosch, who played with WCR for eight years ending in 2012, went on to create her own league, the Chicago Red Hots, in December 2012 to play by professional standards similar to those used by the Olympics, she said.

Unlike WCR, Prosch said the Red Hots have a more concentrated league structure, allowing players to focus on their athleticism and derby skills, instead of being a "jack of all trades" like players in WCR's volunteer-driven community. Members of



Windy City Rollers, an all-female roller derby league in Chicago, is trying to get its ranking up for this year's season. The team ended its 2015 season in the rank of 61, where the league currently stands, dropping from No. 11 in 2014, and No. 8 in 2013, as rated by the Women's Flat Track Derby Association.

the WCR, for example, have to develop marketing and volunteer skills, while Prosch said she focuses more on practice.

The Red Hots also follow the official Team USA roller derby rules, which Prosch said she enjoys more, as opposed to WCR's slow derby rules, where jam blocks last up to two minutes compared to the U.S. team's 90-second rule and are more aggressively intense. Jam blocks are lines of members blocking the other team for a timed play, and happen multiple times throughout the 60-minute game.

Unlike some members of the Red Hots, the WCR members do not plan to try out for the U.S. team.

Another challenge the Windy City Rollers face is the stereotypes often associated with women who play roller derby. WCR's teams work and play hard to dispel some of the derby myths, such that men are always better.

Ren "Mack Savage" Lahvic, a 2012 Columbia marketing alumna who plays on both the Windy City All-Stars and Second Wind teams, said many people who do not understand the sport assume it involves women who tussle around and do not engage in "real" physical activity that other sports require.

"The [top] stereotype we come up against is the sexual aspect of it," Lahvic said. "People think it's a lot of girls in miniskirts wearing fishnets, which is fine because it gets asses in seats. I used to always say they come for the fishnets, but they stay for the sport."

Gregory said many men think the sport is women elbowing, fighting and rolling around with each other, when in fact roller derby leagues have rules and standards.

"People think we just punch other people or people will say 'sharpen your elbows' [but] you're not allowed to punch and elbow people," Gregory said. "A lot of people think swimming is easy until they do a lap, and then they do another lap and they're like,

'Oh my god, I'm exhausted.' A lot of this stuff takes more skill than people realize."

Roller derby is also a true women's sport. When women play a male-dominated sport, fans call it "women's football," but one of the reasons Lahvic enjoys roller derby is that it needs no antecedent.

"You can say roller derby and people's minds automatically go to a women's sport," Lahvic said. "It's really cool that women have a sport and they own it. We're the first thought and not the second thought."

As the team continues to practice for its upcoming game in May, Gregory, who is in her fifth captainship voted by the team, is optimistic about the team's future.

"We have to overcome any emotions from [falling in the rankings] last year and just leave it behind," Rollson said. "We started off really well against Brew[city], and we had been able to overcome that so we have a good environment at practice."

Anna Little, a senior photography major at Columbia, joined the WCR after yearning to belong to a team.

At first, she said she only intended to go to the clinic WCR offered, but days later, she ended up trying out and became a player on the Rider 1 team, where the majority of beginning skaters are placed before competing.

But Little isn't in the sport just for the

physicality. She appreciates the open environment the team manifests, creating a warm, family atmosphere.

"I don't know of a sport in particular that is so supportive," Little said. "When we had our first league meetings, we had to say our names and what we wanted to go by."

Little also said when she first joined, she was surprised to see the diverse community of members it fostered.

"I never realized so many people from the practice [had different] backgrounds," Little said. "I went into it thinking it was mainly students but the age varies immensely. Everyone from graphic designers, lawyers and teachers."

Rollson has coached for 10 years, starting in Detroit before moving to Chicago in 2010, where he joined WCR and Team Illinois, another state derby league. An extra in "Whip It," Rollson has seen it all, and he knows what it takes to get the team back to the top.

"We got good leadership, people who are eager to make their presence known," Rollson said. "We are trying to build our own identity and recognize where the league has started [and] where it's from."

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» Courtesy STEVE JURKOVIC



The Windy City All-Stars played against the Milwaukee Bruisers, winning the first game of the season April 2.

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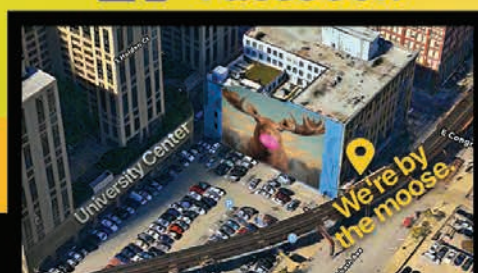
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Let's have a 'sex KiKi'

» ZOË EITEL
ARTS & CULTURE REPORTER

DISCUSSIONS ON TOPICS like “platonic touch” and what that means to each person present fuel monthly “sex KiKis.”

Hosted by creator coriama couture, the meetups help attendees embrace and discuss the intersections of sexuality, femininity and being a person of color.

coriama couture started the sex KiKis in early 2014 to foster a space where femininity could be expressed regardless of gender identity. The sex KiKi podcasts began in January 2016 to help attendees and couture reflect on the time they spent together. Each meetup is hosted in a different location, and the address is given only to the people who RSVP, couture said.

The theme for March's sex KiKi was “platonic touch” and what that meant to people, couture



» Courtesy DARIUS TAYLOR

coriama couture (pictured) hosts monthly “sex KiKis,” events in which attendees can embrace what femininity means to them in relation to the month's theme.

said. couture does not disclose the theme of a month's sex KiKi prior to the event and only tells attendees the theme after everyone has agreed to the required rules for the session.

The sex KiKis have five golden rules: disagreements are OK; the room does not have ears, meaning everything said is confidential; have an open mind; step up and step back, encourage more people to speak and let others speak; and “don't yuck a yum,” meaning do not disrespect someone's preference.

“We started with talking about platonic touch and then paired up,” couture said. “We did fist bumps, hugs [and] kisses, and after each level, we reflected on how we felt about it.”

Each “platonic touch” was timed for 20 seconds, and couture said if anyone felt uncomfortable with any of the exercises at the sex KiKis, they were free to leave without being judged.

couture works with Caprice Dominique, owner of Elaine Madeline Beauty Studio, 233 E. Erie St., as an aesthetician, specializing in brows, facials and waxing, to help people learn to appreciate and value their own beauty. The studio's grand opening was April 9.

“[At the beauty studio], I'm just cultivating that healing space, especially for feminine, femme-identified people to have a space to breathe easy and relax,” couture said.

Dominique, who has known couture for many years, has also attended one of her sex KiKis.

“[The sex KiKi] was very eye-opening because some of the lingo I had no idea about, and seeing people's opinions on different topics I found fascinating,” Dominique said.

In October 2015, couture starred in a short teaser video to promote the “Searching for Isabelle” film project about black female identity.

“‘Searching for Isabelle’ is creating space for people to see the dimensions of black female identity and what it means to be taken or to disappear and what that means for the family or the community in connection with the person,” couture said.

Stephanie Jeter—writer, editor and producer of “Searching for

Isabelle” and the promotional videos—said she has attended a couple of couture's sex KiKis in the past and enjoyed the open and honest experience.

“[couture] sets a good precedent in the beginning of each session, where people can relax, so whatever they're saying is in confidence, and they can be very open about their personal experiences,” Jeter said.

couture said while past sex KiKis have been playful with their themes, she wants April's event to have a more serious tone to help people who need that kind of environment.

“[The sex KiKis] give people the opportunity to really process and maybe break through some uncomfortable topics and see how through discomfort we can create value,” couture said.

Sex KiKi podcasts, as well as information about future sex KiKis, are available at coriama-couture.com.

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ARTS & CULTURE

EROTICA, FROM PAGE 17

Gedris is a great comedian, which is expressed in her work. Customers do not purchase erotic comics frequently at the shop, but she said the market is expanding. With an increased interest in erotic artwork, more people visit to examine the local artwork.

"[People are] not necessarily coming in for purchasing, but it is definitely something we push as a bachelorette gift," said Dorsey, who is also a fan of Gedris' work.

Lakeview sex shop Pleasure Chest, 3436 N. Lincoln Ave., only

carries one erotic graphic novel, said employee Ashley Allen. However, she said the store could see a rise in erotic comics in response to the increasing societal acceptance of sex positivity that has been growing recently.

"I would like to contribute that to the millennial generation," Allen said. "The way we are talking about sex, thinking about sex, reacting to sex is changing—we are starting our own sexual revolution, kind of akin to the '60s."

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KATE, FROM PAGE 19

than theater because of the ability in film to make cuts, edits and changes to the final product.

Joe Janes, an adjunct professor in the Theatre Department, said he got to know Vaughn through a couple of classes he taught when she attended Columbia. He said working on "Citizen Kate" is a smart move for Vaughn because the show is a vehicle to show that she is smart and funny and has a satirical edge.

"What's striking about Kimberly is she has a really wide range," Janes said. "She can do tons of different

characters, and [she's] very connected with what is going on in the world socially as well as politically."

Lundin said she hopes the series will encourage young people to vote in the upcoming presidential election. She said she is also looking for young writers, researchers and improvisers to join the show so it appeals to the right audience.

A documentary depicting the "Citizen Kate" process is in the works, and Lundin said she is trying to have it done by the presidential inauguration. She said she regrets not reserving more footage from the show's previous series to use in

a documentary, but this election is even better suited to documentary than the 2008 election because of the "insanity" of what some of the candidates are saying.

"Both [elections] were really historic, and that's one of the reasons we know people want to follow it," Lundin said. "They're both such engaging and interesting moments in American history that you don't see come around too often."

More information about "Citizen Kate" and links to videos are available at CitizenKate.net.

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PHOTO BY RICHIE EMMY

Neo-Nazi punks raise hell in indie thriller 'Green Room'

» JAKE MILLER
FILM CRITIC

DIRECTOR JEREMY SAULNIER spent his youth playing in punk rock bands and shooting no-budget zombie films with his friends on a Super 8 camcorder. His third feature film, "Green Room," harkens back to those roots and is spattered with the blood of at least a few 1980s slasher flicks.

"Green Room" stars Joe Cole, Callum Turner, Anton Yelchin and Alia Shawkat as a group of down-on-their-luck punk rockers, "The Ain't Rights," who scrape up chump change for gigs at local diners.

The refreshingly naturalistic camera work, dialogue and pacing

briskly introduce the tightly knit group and their band-on-the-run lifestyle as they careen across Oregon in their sputtering van.

After an exhausting drive brings the downcast heroes to a show that pays \$16 between the four of them, they lose their tempers with the reporter who set it up and violently demand another gig for their trouble. When their wish is granted, the film takes a new direction.

Until this point, "Green Room" plays like the lighthearted chronicle of a group of charmingly rebellious kids who probably think they're tough—until their next show finds them thrust into a den of real-life, backwoods neo-Nazis.

From here, nail-biting tension, high-stakes terror and sudden bursts of brutality dominate. The once-rambunctious youths find themselves with their tails between their legs as they become increasingly entangled in the illicit dealings of an assortment of hard-boiled skinheads.

The highlight of this carnival of aggression is the venue's owner, Darcy, a droll, elegant figure played with considerable stardom by Sir Patrick Stewart. Darcy's calm, menacing demeanor is particularly effective juxtaposed with the quivering panic of the band as well as the atavistic mayhem of his henchmen.

Despite the heavy threat of violence that looms over the majority of "Green Room," its atmosphere never becomes too oppressive, largely thanks to its tactfully placed comic relief. Much like punk rock itself, the film manages to feel biting, mean-spirited and fun all at the same time—even lighthearted at some moments. Moreover, the humor never feels cheeky or camp; it's composed of the kind of subtle

quips that real friends might make in a grim situation.

Fortunately, the rural hatemongers of "Green Room" are never depicted as campy pantomimes or paper cutout villains. As unpleasant as they are, they are three-dimensional characters rife with moral ambiguities. Regardless of how ugly or nasty they may be, they are possessed of an almost admirable loyalty to their brothers, not unlike the film's central characters.

This realism is what makes the film so compelling. It may even strike a chord similar to John Boorman's 1972 hit "Deliverance." Being confronted by something that manages to feel like both a lampoon and a frightening reality is especially meaningful at a time when rowdy crowds of voters are filling rock-'n'-roll-sized stadiums to cheer for the racist rhetoric of a caricature like Donald Trump.

Darcy, addressing the patrons of his bar in the film's third act asserts, "Remember, gentlemen. This is a movement, not a party," yet bad behavior among this nation's



Director Jeremy Saulnier was inspired to direct "Green Room" by his experiences playing in a local punk band in high school.

demagogues and a voter constituency driven by irrational sensationalism has brought a new level of meaning to the term "political party." While "Green Room" is far from a political film, its nonsensationalist approach reminds us that these kinds of people are not the stuff of cheap horror films but an American reality.

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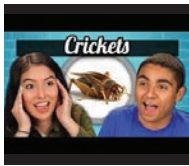
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video & blog reviews



Video: “TEENS vs. FOOD- CRICKETS”

The Fine Brothers Entertainment, a YouTube group with more than 18 million subscribers, gathered a group of teens and had them chow down on a plate full of crickets. The video was featured on the company's separate YouTube channel: REACT. Although it was explained to the teens that crickets could be considered a delicacy in other countries, their disgusted reactions to the meal were priceless.



Blog: “Sally’s Baking Addiction”

“Sally’s Baking Addiction” is one of the food blogs to never start reading. “Stick to the Andrew Zimmerns of the world,” you may tell yourself. With time, your conviction fades, and you too become addicted to “Sally’s Baking Addiction.” Sally McKenney serves up oodles of delicious recipes, be they cookies, cupcakes or chicken, and is a must-read for any baking aficionado.

ARTS & CULTURE



GUESTS ON “YOU MADE IT WEIRD WITH PETE HOLMES”

» **ARABELLA BRECK**
OPINIONS EDITOR

Aaron Rodgers:

During this episode, Rodgers said it is ignorant to think that God is a Green Bay Packers fan or even a fan of football at all, as die-hard fans of the team often try and claim. Rodgers also talked about a time he saw aliens, so that was pretty cool.

Josh Radnor:

I never thought that the guy that played Ted Mosby in “How I Met Your Mother” would prompt some serious thoughts about my own life goals. At one point, Radnor commented on how people want to see their interests mirrored in others when they should be looking to others to discover new things.

Keegan-Michael Key:

Key, probably most well known for Comedy Central’s “Key and Peele,” talked about his career but also discussed creating a space for diverse comedians.

Quincy Jones:

Jones—not the music legend, but a comedian that Holmes did not know well—came on the show and Holmes learned about Jones’ life experiences. I learned that honey never expires and that religion and time are human constructs because our brains cannot handle infinity.

Pete Holmes:

While not a guest, Holmes is by far my favorite part of the show. Holmes closes each episode by asking guests to recall when they have laughed the hardest. Mine would have to be when I’ve been listening to the podcast while walking down the street.



ROAD TRIP COMPONENTS

» **CAROLYN BRADLEY**
CAMPUS REPORTER

Playlist:

I make this musical requisite a first when trip planning because it is a favorite. Each trip’s playlist is filled with classics like Bob Marley and new discoveries I recently made, such as artists Sade and India Arie. A travel playlist creates a memory I love to look back on.

Camera:

I never understood the power of capturing a memorable moment until I used my digital camera. This newfound outlet of mine is perfect for my travels because I can always look back on the adventure.

Car companions:

My parents were my travel partners for the past few trips. Traveling in a car with them for hours on end may sound boring, but I have learned so much from sitting and watching them interact and talk about memories they have shared with each other and their families.

Clothing ideas:

My style has become another way of finding confidence and creativity. How I chose travel outfits is a memory of how I felt and what I was doing during a trip. There are so many outfits I save for my travels. After a while, it becomes more of an overpacking problem than creativity.

Open-mindedness:

Having a new experience forever makes my heart sing. I love taking the chance to learn about places I am discovering, observe the people from that region and find out things I never would have discovered had I remained in my own world.



INSPIRING FEMALE TV CHARACTERS

» **LAUREN KOSTIUK**
CAMPUS EDITOR

Olivia Pope on “Scandal”:

Pope is not afraid to play hardball. She knows how to make business casual not look like a stock photo while basically running the whole country. To be honest, no one can drink red wine classier than her.

Sloan Sabbith on “The Newsroom”:

Sabbith is a total hardcore economist and investigative reporter on the nightly news show, “News Night.” Every time she speaks about the stock market and debt ceiling, I end up questioning my own intelligence.

Peggy Olson on “Mad Men”:

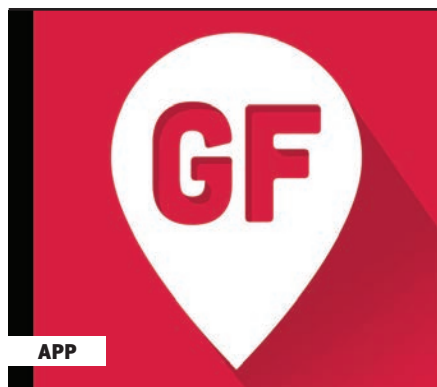
Olson treats men as her equals, conquered that “Lean In” lifestyle before Sheryl Sandberg and makes working drunk an art. Let’s be honest, she has more balls than Don Draper ever will.

Leslie Knope on “Parks and Recreation”:

Knope never hides her obsessions with strong, female politicians and lets her friends know she loves them by creating mosaics of their faces or PowerPoints. She is hilarious, independent and loves cute butts.

Carrie Bradshaw on “Sex and the City”:

Bradshaw’s imperfections make her relatable, as she searches for acceptance while having one too many cosmopolitans with her friends and hooking up with random men. But seriously, how can she afford an Upper East Side apartment as a newspaper columnist?



APP

“FIND ME GLUTEN FREE” APP



» SARAH IMPOLA
GRAPHIC DESIGNER

Picking a restaurant is no easy task. If you have a gluten allergy or intolerance, trying to find a place where you won’t accidentally get “glutened” is even more challenging. The app “Find Me Gluten Free” highlights gluten-free friendly restaurants and menu options. With reviews, full menus, and full allergen lists, this app is a must.



SCREEN

FLIRTING IN SIGN LANGUAGE



» ARABELLA BRECK
OPINIONS EDITOR

In his most recent YouTube video, Tyler Oakley is taught how to flirt by the extremely attractive model Nyle DiMarco. DiMarco is deaf and taught Oakley how to say things like, “Hi, what’s your name?” and “Can I buy you a drink?” in sign language. DiMarco also discussed the importance of inclusiveness and recognizing the abilities of the Deaf community.



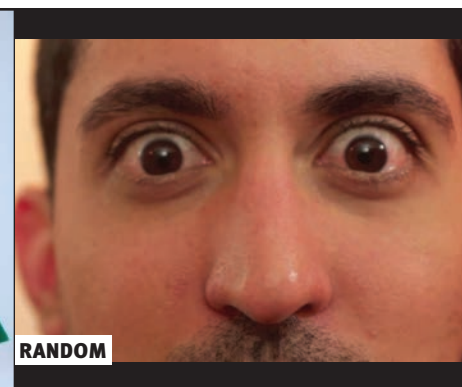
MUSIC

FRESH ADVENTURE BY LABOUM



» GRADY FLANARY
COPY EDITOR

Sometimes you just need a little K-pop in your life. For such times, there are album releases like Laboum’s *Fresh Adventure* released April 6. I won’t pretend that I understand a lick of Korean, but I still enjoy songs like “Journey to Atlantis.” While it isn’t quite up to par with Girls’ Generation’s *Lion Heart*, a hit K-Pop album from 2015, Laboum still hits all the right notes.



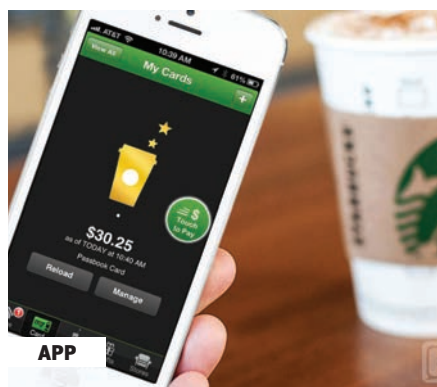
RANDOM

PEOPLE STARING AT ME



» CHRIS SHUTTLESWORTH
MULTIMEDIA REPORTER

Have you ever had that feeling that someone is watching you while you walk? Well, if you have not, I definitely have. Every time I am walking either down the street or in a hallway, it feels as if several pairs of eyes are just staring at me. In my head I’m thinking, “Don’t you have other places or people to look at in this big blue world?” But they still stare.



APP

STARBUCKS APP UPDATE



» ZOË HAWORTH
GRAPHIC DESIGNER

Starbucks released a mobile app update April 12 to introduce its new reward system where you get one “star” for every \$2 you spend. When I updated the app, I had to delete and reload it because it wasn’t working. After that, I had no problems. There’s nothing remarkable about this update, but it isn’t horrible either. There are tweaks to the color scheme and a new icon to show how many stars you have collected.



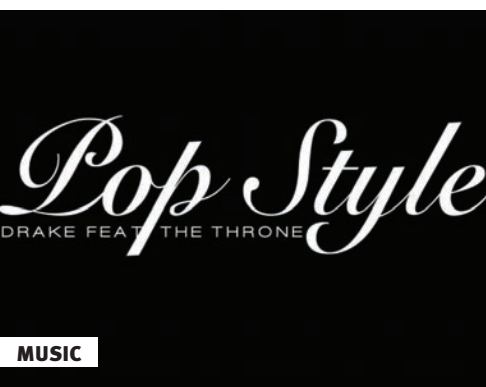
SCREEN

“IRIS”



» ARABELLA BRECK
OPINIONS EDITOR

This documentary came out in 2015, but it was announced that fashionista and style expert Iris Apfel will soon release a jewelry collection, which was enough to inspire me to rewatch her Netflix documentary. Apfel is as timeless and relevant as ever with her eclectic style and meaningful life advice. I am still waiting on a part two for this documentary because I can never get enough of her.



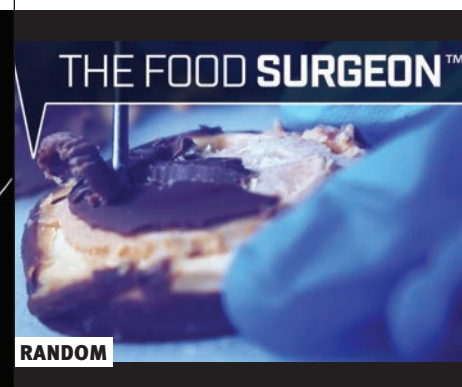
MUSIC

“POP STYLE” BY DRAKE FEAT. THE THRONE



» SELENA COTTE
COPY CHIEF

The Toronto rapper initially released his song “Pop Style”—featuring Kanye West and Jay Z as The Throne—on April 5 but added a new verse to the single April 10. The song’s addition, sadly, did not redeem this rap for me as a long-time Drake, ‘Ye and Jay fan. The song’s flow is sloppy, the lyrics are trite and I expect better from all three rappers. At least the song’s production is groovy.



RANDOM

“THE FOOD SURGEON”



» BRITTANY BROWN
MULTIMEDIA REPORTER

Self-identifying as “a culinary practitioner not qualified to perform surgery of any kind,” YouTube’s The Food Surgeon uploads content such as “Surgically conjoined Girl Scout Cookies” and “Lobotomizing a Pineapple.” The videos are thoughtfully made, and they use pre-sealed medical grade equipment. I’m still unsure if the uploader is a chef, medical professional or filmmaker, but I like the mystery.



No time limit on justice when adults molest minors

Former Speaker of the House, Congressman from Illinois and Yorkville High School wrestling coach Dennis Hastert has been convicted of illegally structuring bank withdrawals to pay for the silence of one of his alleged sexual abuse victims, according to an April 8 New York Times article.

Federal investigators discovered that Hastert was withdrawing large sums of money, which were used to pay off a former student. The prosecution identified at least four victims during this case, each claiming Hastert sexually abused them while he coached at Yorkville, according to the New York Times article.

Hastert will receive six months of jail time at most, but his defense attorneys are arguing he should get probation because he recently suffered a stroke, the article states.

Victims have come forward, but Hastert cannot be prosecuted as a sex offender because the criminal statute of limitations has run out under Illinois law.

Unlike 16 other states, Illinois places limits on the length of time sexually assaulted or abused minors have to press charges. The incident must be reported before the victim is 38, according to The National Center for Victims of Crime. Ordinarily, the 20-year period might be enough time for individuals to recover

from trauma and file charges, but that might not be the case when the offender is as powerful and immune from prosecution as Hastert was for much of his career.

In cases of sexual abuse or sexual assault not involving a minor, victims have three years to report the abuse and 10 years following the incident to file charges.

People victimized by authority figures need time to sufficiently recover before they can file charges. The reasons for delaying reporting the offenses include trauma caused by the incident or fear of being retaliated against or discredited.

Illinois should at least give people who were sexually assaulted as minors an opportunity to seek justice through the legal system.

Comedian and Columbia alumnus, Andy Richter, who attended Yorkville High School at the time Hastert was coaching there, came forward on Twitter and said while he was never a victim, he remembered how Hastert would set up a chair to watch the boys take showers, and nobody objected because no one knew it was wrong.

What Richter said demonstrates how minors perceive sexual abuse. Many times, young people are unaware when an authority figure is doing something wrong. Many victims do not become aware of what sexual assault is until much later, which is why the reporting can be delayed for decades.

Some of the victims of Hastert's abuse were as young as 14 years old—not an age when someone is likely to question an authority figure's behavior.

These cases show that people must first learn what sexual abuse is before they can realize it happened to them. In this case, better education about abuse might have allowed Hastert's victims to question his behavior sooner.

Lifting the statute of limitations in these cases will help people who were abused as minors seek justice. However, to prevent these cases in the future, minors must be aware of what abuse is and where to seek help.

Minors who have been sexually abused must deal with the trauma for their entire lives, so it is only fitting that abusers should remain responsible for what they have done all their lives, too.

CPD should not be able to ditch its body cams

In the third fatal shooting this year by Chicago Police Department officers, a 16-year-old boy was shot in the chest April 11 during a chase in which he was suspected of driving a car involved in a shooting earlier the same day, according to an April 13 Chicago Tribune article.

A video posted to Facebook by someone in the neighborhood at the time of the shooting showed officers gathering around the boy and shining flashlights around the area but does not capture the actual shooting.

In this instance, body camera footage would have been more reliable than the video or any eyewitness or officer testimony.

Police departments nationwide are facing a loss of public trust as frequent scandals and alleged police brutality are finally held up to public scrutiny. Having

police officers wear body cameras is an important means for restoring that trust.

The CPD launched a pilot program for body camera usage in January 2015 with 30 officers in the Shakespeare District on the Northwest Side. The department is set to expand the program with 450 additional cameras in the Austin, Wentworth, Deering, Ogden, South Chicago and Gresham police districts during the spring and summer, according to an April 9 Chicago Sun-Times article.

The pilot program should have benefited the CPD, but it has since proven to be a misstep rather than a positive stride forward.

Since January 2015, the program has averaged 16 videos per officer per month. Comparable pilot programs like those in New Orleans and Seattle have averaged

60–80 videos per officer per month, according to the Sun-Times article.

The CPD's policies on body cameras require officers to keep the cameras on and in a "buffering mode" during their entire shifts. The policy also requires that officers record routine calls for service, investigative stops, traffic stops, foot and vehicle pursuits, emergency driving situations, exercise of search warrants, and other situations such as the "processing of an uncooperative arrestee," according to the Sun-Times article.

While officers in the pilot program are only producing 16 videos per month on average, it is unlikely that is because they are only encountering 16 of the situations listed by the department. A more likely explanation for the lack of videos is that officers were not required to keep their cameras on at all times, according to the Sun-Times.

If CPD officers did not have to keep the cameras on, the lack of videos from officers is not surprising. Additionally, if the department's regulations are not being followed during a pilot

program, it makes the program seem more symbolic than anything else.

The city's new police superintendent, Eddie Johnson, said in an April 9 press release that he will wear a body camera.

CPD is vocalizing a commitment to using body cameras but is demonstrating little action, and the use of body cameras by the department is likely a publicity move.

A pilot program is pointless if it does not implement regulations that would be followed if the program is officially rolled out. It's not simulating actual conditions or yielding useful information needed to implement the program in the future.

CPD should also consider that the effective use of body cameras could benefit officers. When officers are wrongly accused of crimes, video footage is likely to help their defense than eyewitness testimony.

At this point, the best idea is to bring in a third party to administer the program. A third party, such as a private company like the one that provides the cameras or a federal agency could more effectively hold officers accountable for failure to use the body cams than the department could.

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Did you catch a mistake, think we could have covered a story better or have strong beliefs about an issue that faces all of us here at Columbia?

Why not write a letter to the editor? At the bottom of Page 2, you'll find a set of guidelines on how to do this. Let us hear from you. —**The Columbia Chronicle Editorial Board**

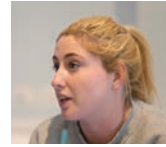
STUDENT POLL

Has Student Financial Services been helpful to you?

"The only experience I have had [is that] they have been pretty prompt and quick to get back to me."



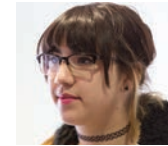
JOEY ABAROA
senior business & entrepreneurship



DANIELLE OLIVER
junior design major

"When I called Student Financial Services, they were pretty rude. The emails have been easy to understand."

"There is a runaround with how [to understand student finances]. I wish someone was there to explain that."



ZOE PUSATERI
sophomore television major



COMMENTARY

Better birth control access should not be limited to the West Coast

» **KYRA SENESE**
EDITOR-IN-CHIEF

While the rest of the nation battles to defund Planned Parenthood and limit the availability of reproductive health resources to women nationwide, California became the third state to allow women of all ages improved access to birth control without a prescription at participating pharmacies on April 8.

Though the law was originally proposed in 2013, regulatory discussions slowed its progress, according to an April 8 Los Angeles Times article. Contrary to many people's impressions, California women won't get access to the pill just by asking for it; however, filling out a health questionnaire and consulting a pharmacist will likely lead to a successful purchase.

Under the new law, California women can purchase any form of birth control they can safely self-administer, including pills, patches, vaginal rings and injections; women seeking longer-lasting forms of birth control such as intrauterine devices are still required to see a doctor, the Los Angeles Times article explained.

Some are concerned the law does not set a minimum age for access to

hormonal birth control from a pharmacist. While the law does not explicitly prevent this from happening, it seems highly unlikely that a teen who would not normally be prescribed birth control would be able to get her hands on the pill after completing the 20-question health survey and pharmacist consultation.

Many parents of teens have expressed concerns about the possibility of their daughters using hormonal contraceptives without their knowledge, but expanded access to health care resources should still be supported. Parents can continue to raise their children to adhere to religious or moral beliefs about premarital sex, but allowing women the ability to reduce their chances of unintended pregnancies if they so choose to have sex is a positive move.

Women's reproductive health options will likely remain a controversial issue, especially during the 2016 presidential election, but medical professionals seem overwhelmingly convinced of the benefits this law and similar initiatives could bring women on a national scale. The American College of Obstetricians and Gynecologists suggested in November

2012 that women in the U.S. should be allowed access to hormonal birth control without requiring prescriptions, according to a November 2012 Reuters Health report.

Recent legislative initiatives to limit women's access to abortion clinics and strengthen barriers to undergoing the procedure make it imperative to increase the availability of hormonal birth control. A January 2013 Reuters Health report revealed that 46 other developed countries already allow women access to hormonal birth control without a prescription, suggesting the U.S. lags far behind and correcting the xenophobic myth that the country leads the world in every respect.

The sparsity of sexual education programs and continuing efforts to restrict women's control of their reproductive health make it all the more crucial that preventative measures are available. The rest of the country should follow the path of Washington, Oregon and now California to prove their commitment to gender equality and improved health care for women.


ksenese@chroniclemail.com

EDITORIAL CARTOON

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» PHOTOS MARIA CARDONA/CHRONICLE



Chicago workers protest for increased wage, union rights

WAGE, FROM FRONT Ⓣ

Angel Mitchell, a McDonald's employee of three-and-a-half years and a recent graduate of the University of Illinois at Chicago, said she attended the rally because the protest made a statement about more than fast food workers.

"[We are] striking today because we're making poverty wages [while working at] billion dollar companies and corporations," Mitchell said. "Paying my student loans back—that's going to be a problem come October."

Mitchell said if Ken Griffin gets tax breaks, then she would like more tax breaks so she would not have to depend on public assistance like many fast food workers in Illinois do.

Many same-day rallies were organized nationwide April 14 in major cities in New York, Florida and California.

Lisa McComb, a spokeswoman for McDonald's, said in an April 14 email that the company "proudly invests" in the future of its restaurant employees.

"In addition to raising the minimum wage for employees at our company-owned restaurants, we offer employees access to Archways to Opportunity, a set of programs McDonald's pays for which help them earn a high school diploma and get needed tuition assistance so they can work toward earning a college degree," McComb said.

Additionally, many parents like Lakesia Collins, a mother of three who works at

Symphony at Midway, a long-term care facility at 4437 S. Cicero Ave., are struggling to support their families.

"It's embarrassing [that] I started off thinking I would make a decent living wage because I was taking care of our most vulnerable people," Collins said.

She said providing quality care is difficult because of working conditions and low-wage pay.

"I can't give my sons their basic necessities because I'm paying bills [and] paying back loans I had to take out," Collins added.

According to a Dec. 2, 2014 press release, the Chicago City Council passed an ordinance on the same date that will raise the minimum wage for Chicago workers to \$13 per hour by 2019. The release also said the increase will inject \$860 million into the local economy and get an estimated 70,000 workers out of poverty.

Although national attendance at the April 14 protests totaled in the thousands, there is substantial opposition to raising the minimum wage to \$15 an hour.

A November 2015 article from the Employment Policies Institute cited a survey conducted by the University of New Hampshire that reportedly found that 72 percent of U.S. economists oppose a federal \$15 minimum wage. About 83 percent believe a \$15 minimum wage would have harmful effects on youth employment, and 76 percent said it would negatively impact

Fast-food workers, health care workers and supporters protested April 14 along Michigan Avenue, calling for an increased minimum wage and improved union rights.



job availability, the study said. The EPI is operated by restaurant and tobacco industry lobbyist Richard Berman.

A Facebook page called "Fight against \$15," gained 394 likes as of press time. The "About" section of the page reads: "Our country is already failing miserably in many areas where it once excelled. When we start giving people more money simply because they need or want and not because they earn or deserve it, we will do irreparable harm both ethically and economically."

The page description also says that raising the minimum wage to \$15 an hour would discourage people from pursuing an education and getting better jobs and would limit people from becoming "real adults" with careers and families.

George White, who previously worked in the dietary department of a Wicker Park nursing home but is currently between jobs, attended two of the many protests held on

April 14 because he is personally affected by the status of the hourly minimum wage.

White acknowledged that a minimum wage increase could also be stalled by the state budget impasse but said he has a difficult time paying for any of his necessities. White said he has five adult children, two of whom he helps because they are unemployed.

He explained that he has had trouble paying both his electric and gas bills for the last 11 years, and that using public transportation is his only option to travel throughout the city because he cannot afford to buy a car. White added that he buys most of his clothing from affordable resale stores like Goodwill store and donation centers.

White said living on minimum wage makes it difficult to provide for his children, but he remains optimistic. "We make do, and we're not going to give up," he said.

mbraid@chroniclemail.com

South Side after-school program promotes positive youth learning

» **ARIEL PARRELLA-AURELI**
ARTS & CULTURE REPORTER

A SMALL, OLD white building with a maroon awning on Chicago's South Side appears to be vacant from the street view. But a look behind its closed doors reveals a bustling interior.

Walls are lined with pictures of smiling children and award plaques, and laughter and scuffling sounds are heard in the Global Girls rehearsal studio adjacent to the lobby. The high school and elementary school students, all members of Global Girls, are telling jokes, running around the rehearsal studio and hugging friends.

Global Girls is an after-school organization that is part of Chicago's After School Matters program at 8151 S. South Chicago Ave. in the South Shore neighborhood.

Founded in 2000 by Marvinetta Woodley-Penn, the organization provides a safe space from gangs and violence in the area and gives neighborhood youth the opportunity to express themselves through dance, acting and emotional growth activities with peers and teachers.

Woodley-Penn, who taught high school English and theater for 19 years in East St. Louis, Illinois, said her career made her realize how differently black and white residents are perceived in various communities. She said it ignited her passion to help black youths understand those perceptions and combat negative stereotypes.

"We work with [youth], showing them they have a voice, they can be listened to," Woodley-Penn said.

The program, designed for black youth ages 8 to 18, is meant to bolster students' confidence.

The name of the organization is Global Girls, but it is also inclusive of young boys, whom Woodley-Penn said are encouraged to join.

"We are showing young people that they are not the 'other,'" Woodley-Penn said. "They are the people; they are whole and healthy just the way they are."

Global Girls hosts weekly open mic nights on Fridays at the studio, culminating in a final performance May 11, said Tiffany Bean, a teaching assistant who participated in and graduated from the program.

Woodley-Penn said the organization aims to show how black people are treated differently in other parts of the world than they are in Chicago and the United States. She said they are often seen in a more positive light and with greater recognition of their culture outside of the country.

Kenya Brathwaite, a 13-year-old who attends Robert A. Black Magnet School at 7133 S. Coles Ave., traveled to Mombasa and Nairobi in Kenya for two weeks to work with girls her age.

"It was great seeing how much fun they have with the little [food and games] that they have," Brathwaite said of her visit to a girls school in Nairobi.

Woodley-Penn said the organization's travels set it apart from other after-school programs.

Although the opportunity to travel is infrequent, the organization has completed five trips, four to Africa and one to Spain.

She added that grants sometimes help fund the trips, but families at times use personal funds to travel, as Brathwaite did.

"I should be more grateful for what I have, and I am no different from any other girl anywhere else," Brathwaite said.

Bean said Global Girls is about storytelling and developing

SEE GIRLS, PAGE 39

» Courtesy MARVINETTA WOODLEY-PENN



Global Girls, an after-school performance organization founded by Marvinetta Woodley-Penn, unites youth through theater, dance and communication skills.

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» MCKAYLA BRAID
METRO EDITOR

Angela Ford, a Bronzeville resident, is an avid cyclist who became inspired to found TAG Foundation, a non-profit urban renewal organization, in July 2013 when she learned that Bronzeville residents lack bicycles in their community. The next year, TAG Foundation brought 500 bikes to the area.

Now, Ford is trying to make the bike drive an annual event through fundraising.

She explained that TAG aims to create sustainable, walkable urban communities through projects that benefit the community.

Ford spoke with The Chronicle about her organization's early days, upcoming projects and her recreational activities.

THE CHRONICLE: What inspired TAG foundation?

ANGELA FORD: I moved into a building I actually inherited; my

grandmother came over [during] the Great Migration, so she bought this building in Bronzeville. I moved in and started getting involved in the community. I thought there were serious gaps in programming and opportunity in the community, so I formed TAG Foundation. I have a professional business [called] TAG Properties. I formed the foundation out of my own frustration: I could either yell at everybody else's organization, or I could form my own and exact the vision I think we should be doing.

What was the goal of your Bronzeville bike builder event?

I'm an avid cyclist. I've lived downtown in the central Loop when I had given up my car because it was too expensive, so when I moved back South, I noticed there weren't as many bicycles on the street as there were when I was a kid. I was a member of another biking organization in the community, and I said, "You know what? I bet you guys we can give away 500 bikes."

[Because] I didn't get their support, I said, "Fine, I'll form an organization, [and] we'll give out the bikes ourselves." The bike builder was one of the first projects of the newly formed TAG Foundation.

What other projects is your organization working on?

We're going to give away 500 bikes again, but this time in Lawndale on the West Side. Another project I'm excited about is the Chicago Defender Archives.

What we learned through community meetings is that the Chicago Defender newspaper—the photographs from this 110-year-old newspaper are disintegrating. So we ended up getting a planning grant from the McCormick Foundation—they've been extremely supportive—and we learned in our initial assessment that there [are more than] 100,000 photographs.

That's the entire journalistic history of black people in Chicago. We are in the works for another grant to actually start curating a

collection and digitally restoring about 20,000 of those photographs and making them available online.

That's a project we're doing now that the community will thank us for later. Then late summer, given Chicago's weather, is a South Side walk/run 5K, so we have a whole program around getting a new generation more active and more engaged person to person. [It] will help finance the annual bike giveaway so we're not just chasing money from strangers every year.

What do you do for fun?

For fun, I like hot air ballooning, and I actually now enjoy travel because I [have] one son and he's grown and he lives in South Korea. I didn't travel as a young person, but you know how you want better for your kids? When my son graduated college, I said, "Look man, before the bills come in for now and forever I would just travel." That's what I do for fun now, travel and [go] hot air ballooning.

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» Courtesy ANGELA FORD

Angela Ford is the executive director of TAG Foundation, an organization she founded in 2013 to fill opportunity "gaps" within her community.

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Nuns continue to fight to shutter Stone Park strip club

» KATE THAYER
TNS NEWS WIRE

USING GRAPHIC DETAIL about the alleged exploits of several exotic dancers, a group of west suburban nuns is continuing its legal fight to shut down a strip club adjacent to its convent.

In a revised lawsuit filed this month, the Missionary Sisters of St. Charles Borromeo and other plaintiffs allege that overwhelming evidence of prostitution and drug use should force the closure of Club Allure in Stone Park.

The nuns' convent is right on the border of Melrose Park and Stone Park within feet of the club at 3801 W. Lake St. The nuns, along with three neighbors and the village of Melrose Park, first sued club owners nearly two years ago. They claimed the club's

existence near a residential area violated zoning law, and noises and signs from the club were a nuisance. They later amended their complaint to include allegations of prostitution.

Cook County Circuit Judge Peter Flynn dismissed the suit in January, saying the plaintiffs needed to provide more details. Attorneys for the sisters and other plaintiffs filed the revised complaint with new details describing what an investigator experienced when he visited the club nearly a dozen times in a roughly two-year period, posing as a patron and spending at least \$1,200 in the process.

The revised suit focuses on the claims of lewd, illegal activity at the club—including prostitution—and that the club is generally a public nuisance to the

neighborhood. Residents also claim the club has brought fighting, loud music, public urination, speeding cars and vandalism to the neighborhood.

"The sisters, who used to pray while tending their garden in their backyard, now must do so literally in the shadow of the club; the edge of its building is only a few feet from their back fence," the filing states. "Many of the nuns have

found it impossible to experience the meditative atmosphere and spiritual renewal they used to experience while tending their garden as a result."

In one instance, a drunken 19-year-old man walked into the sisters' 6:45 a.m. mass in the convent, telling the nuns he thought he was drugged at the club, the complaint states. The sisters now lock their doors during mass.

"This is something the state can and should address to shut down," said Corrina Konczal, one of the plaintiffs' attorneys. "We think it's a shame that the sisters have to struggle in court to get rid of something that is clearly a terrible place."

The filing details what an investigator says he found during 11 visits between June 2014 and early April. During the visits, the

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» JAMES C. SEVEHLA / TNS Newswire



The nuns of The Missionary Sisters of St. Charles first attempted to sue the owners of Club Allure nearly two years ago.



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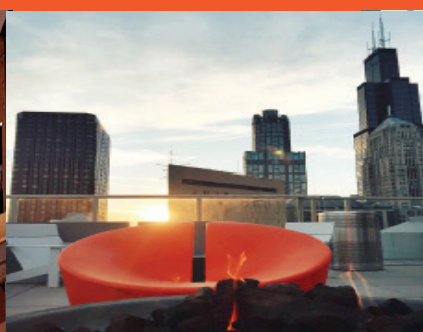


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lifelong skills through theatrical skits and shared stories.

"We take the youth-driven stories, and we take the Second City approach to [the way they are told], where almost all [of them] are improv," Bean said.

Bean added that all original performances stem from personal stories. The current rehearsal for the company's final show was inspired by a story told by Gabriel Hawkins about a family argument that took on a comedic perspective.

Hawkins, a junior at De La Salle Institute in the Douglas community who has been with Global Girls since the fall of 2015, said participants in the program treat one another as family.

"It is a good environment and takes you off the street," Hawkins said. "You don't have to worry about being in the street or anything happening to you because you know you are in this organization."

Brathwaite's mother, Stephanie Miller-Brathwaite, said the organization is important because it provides safety from youth

violence in the neighborhood while teaching participants various skill sets.

"It is a safe space where the things that they are able to discuss stay within the group [and] give them the sense of trust," Miller-Brathwaite said.

She said she applauds the program because it offers a place for girls and boys to become well-rounded and learn skills that are not commonly taught in school.

Hawkins said being part of the group taught him the importance of having a support system beyond family and school.

The program is predominantly female, but Hawkins said the gratifications from the program, like close male friendships and a place to share personal stories, are why he is part of Global Girls.

"Having somebody that is there for you is always good," he said. "You really do have to have those types of people that can hold you up and can lead you to the right direction."

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investigator paid for lap dances in the "VIP Room," and other private rooms in the club, according to the complaint. The dancers would offer to take the investigator to various rooms in the club—each with varying price points—where they could do "a lot more," the complaint states.

The complaint also claims that though the investigator remained clothed during the encounters, the activity during the dances rises to the level of prostitution. The investigator also claimed he was solicited by one dancer, who offered him sex outside the club for \$250.

"The club kept saying, 'this is just First Amendment activity,'" Konczal said, referring to Club Allure's attorneys arguing the dances were protected by freedom of expression, and not illegal. "This goes so far. This is prostitution because of the details we give about physical contact for the purpose of arousal. Even with clothes ... it's still prostitution."

Robert Itzkow, a former owner of the club and now one of its lawyers,

said the dancing in the club is legal and does not count as prostitution.

"Lap dancing is not prostitution," he said. "Women dance slowly with the customer ... and they certainly come in contact with each other's crotches. They have a license for that."

He also said some of the women mentioned in the lawsuit do not exist, and that police reports do not back up the claims in the filing.

Through their attorneys, Club Allure's owners released a statement on April 14, describing the new filing as "false," and predicting the suit would again be dismissed.

"Plaintiffs continue their hyperbolic attempts to enforce their own version of morality and close down a licensed business conducting legal operations in an area specifically zoned for that use," the statement in part read. "The alleged facts—no matter how salacious the plaintiffs want to make them in an effort to gain attention for themselves—are not only false, but they are insufficient and the causes of action plaintiffs assert do not support the relief they request."

Besides prostitution, the complaint alleges drug use at Club Allure. The lawsuit also details how one dancer was killed in a 2014 car crash and alleges she consumed alcohol and was allowed to drive home drunk by her co-workers who worked in the club.

The complaint also details neighbors' accounts of fighting and yelling outside the club—some of which resulted in a police response. Other noise, including a band filming a music video after midnight in the club's parking lot, has also affected the neighborhood, the complaint states.

Stone Park attorney Dean Krone said the village is skeptical about most of the claims made in the new complaint. He said police have not received many calls related to the noise and disturbances the lawsuit alleges.

Regarding the allegations of prostitution, Krone said "the village is going to take appropriate measures, but I can't disclose what those are."

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